

GARLANDS FOR JUDY

December 2016

Happy Holidays

from

The Judy Room



Holiday Gift Guide (There's No Place Like) Home For The Holidays A Year In The Life: 1940 *and more!*

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*Unless otherwise noted, all original text written by
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NOTE: This edition of "Garlands for Judy" was delayed due to a computer "malfunction," thus the Holiday Gift Guide is a bit moot. However, I'm keeping in here as the gift suggestions (excepting the holiday fabric) are applicable year-round.

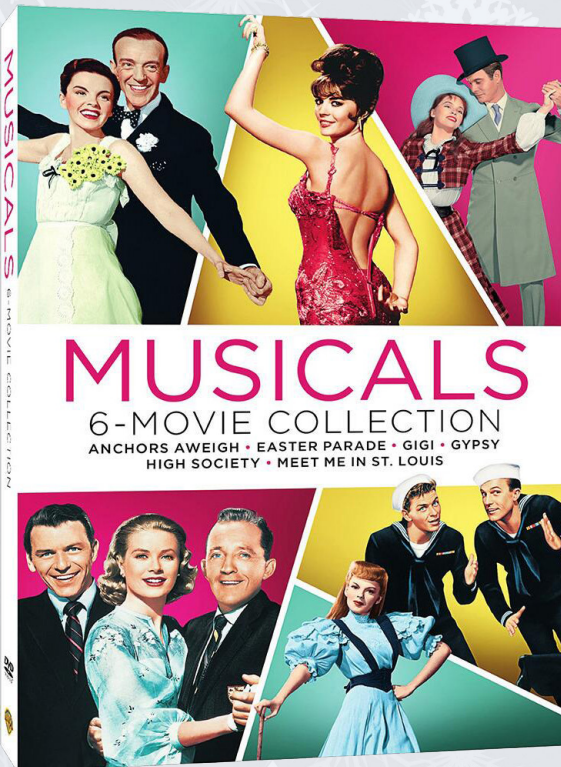
Clicking on this home icon brings you back to this page to jump to other articles



Foreword

There hasn't been much news since the last issue of "Garlands for Judy" came out last Summer.

On October 26th, the Smithsonian's National Museum of American History unveiled a **Kickstarter campaign** seeking help in the restoration of their pair of ruby slippers worn by Judy in *The Wizard of Oz* (1939). In one week they ruby raised well over the 300k target. #keepthemruby was the hashtag campaign. The campaign was so successful that they added a new goal to raise additional money to restore the Scarecrow's costume as well.



There were no new home video releases. Warner Home Video seems content to refurbish previously released DVDs in various boxed sets. *Meet Me In St. Louis* (1944) and *Easter Parade* (1948) showed up in a new boxed set of DVDs titled "Musicals - 6 movie Collection." There hasn't been a new Garland Blu-ray or DVD from WHV since their 2014 Warner Archive release of *Gay Purr-ee* (1962) on DVD. It appears that WHV has lost interest in any new remasterings of Garland films in HD and on Blu-ray. Perhaps 2017 will be different.

This issue of "Garlands for Judy" republishes "**The Judy Garland Christmas Album**" as it does every year at this time. Also included is a fun "**Holiday Gift Guide**" to help you make your Christmas (or whatever holiday you celebrate)

gift list a complete one.

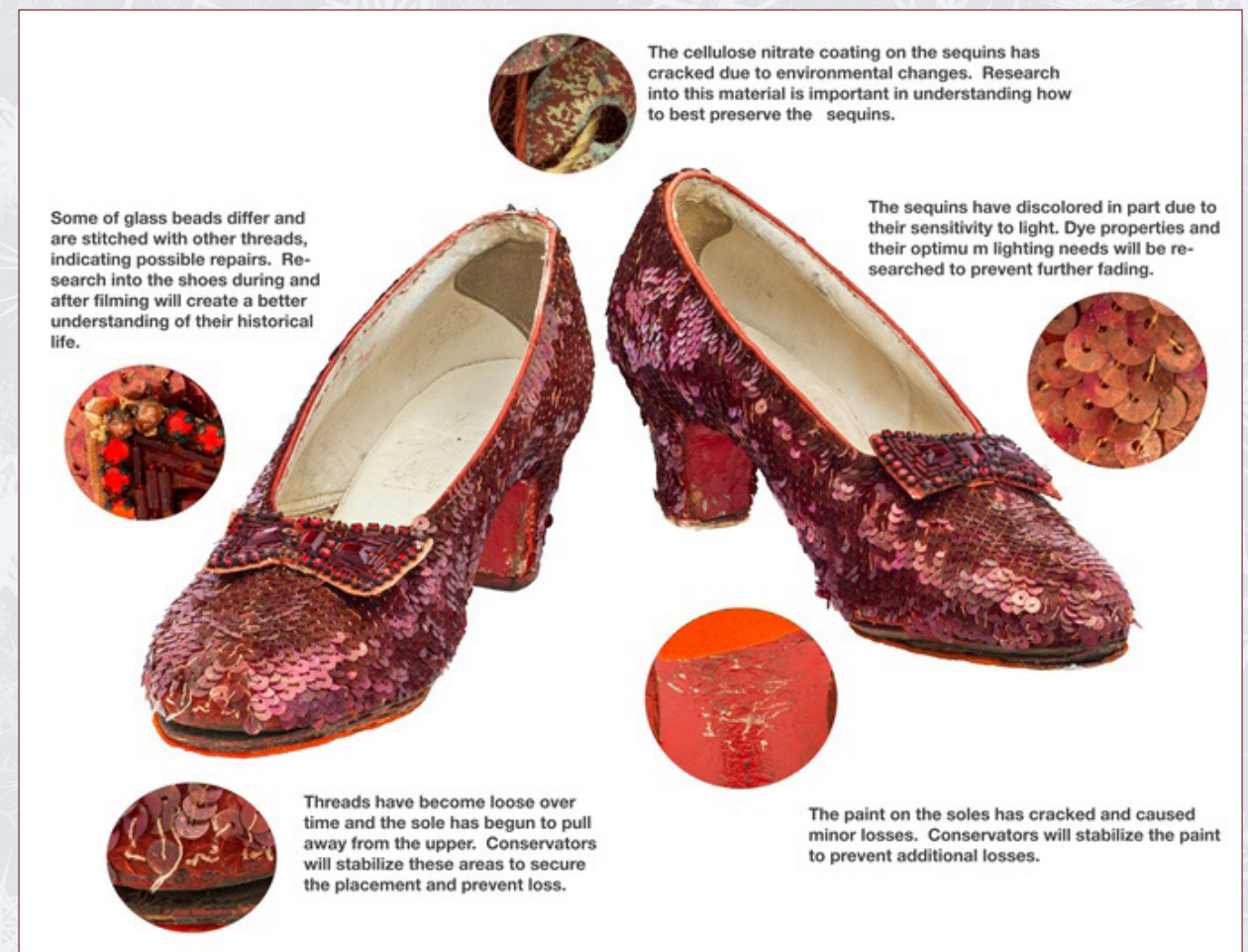
Enjoy this issue of "Garlands for Judy" and your holiday season. I wish everyone a happy and prosperous 2017!

As always, thank you for your continued support.

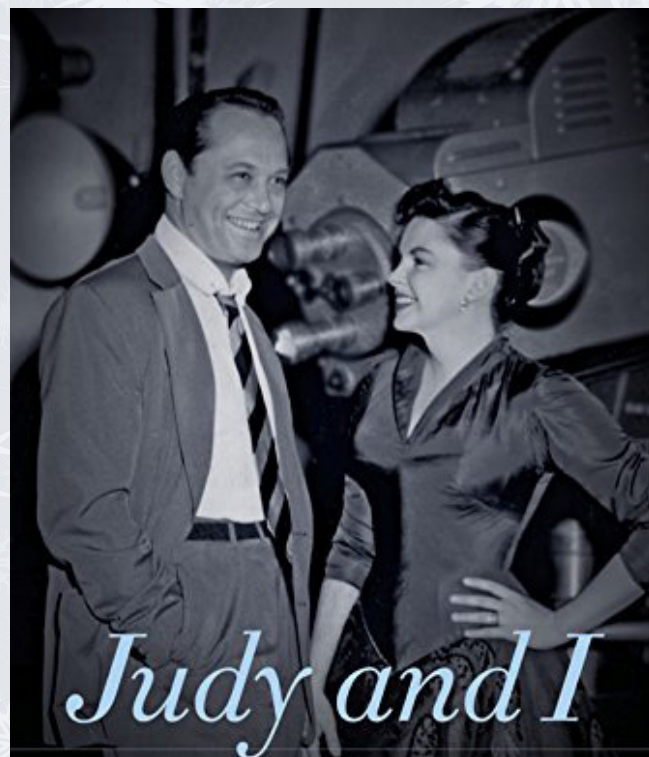
Sincerely,

Scott Brogan

Founder and Webmaster of *The Judy Room*, *Judy Garland News & Events*, and *The Judy Garland Online Discography*



Holiday Gift Guide



SID LUFT

Afterword by Randy L. Schmidt

Scheduled for release on March 1, 2017, the long awaited autobiography from Sid Luft is finally being published. "Judy on Judy" author Randy L. Schmidt provides the foreword. I have read a pre-release copy and it's great. Trust me, you won't be disappointed.

[PRE-ORDER your copy here!](#)

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The big CD released of the year, JSP's "Judy Garland Sings Harold Arlen" is a 2-CD set featuring previously unreleased material including the world premiere of the long-thought-lost complete recording of "Lose That Long Face" from A Star Is Born (1954).

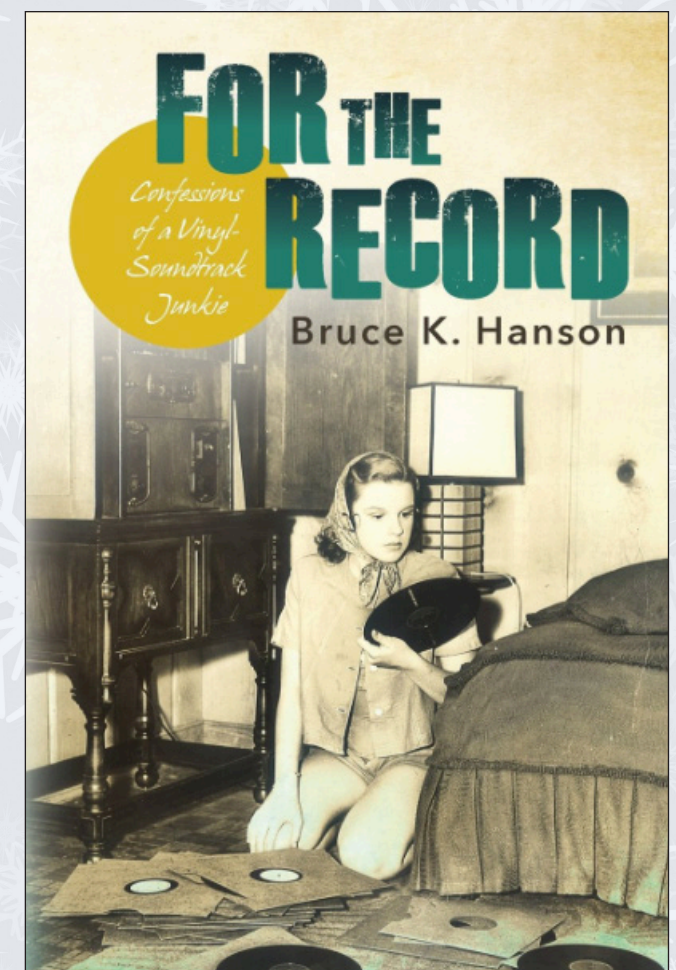
[ORDER DETAILS here!](#)

Watch the reconstructed complete version of "Lose That Long Face" at [The Judy Room's YouTube Channel](#).



Here is something fun, Judy Garland holiday fabric. Click on the image or link before for ordering details. Now you can really wrap those packages "the Judy way"!

[ORDER DETAILS here!](#)



Bruce K. Hanson's new book is a wonderfully nostalgic look at the bygone days of record collecting. A must-read for anyone out there who loves soundtracks. Of course, Judy is prominent.

[ORDER your copy here!](#)



Holiday Gift Guide

As usual, Sharon Ray's fantastic **Wizard of Oz collector's blog**, now in its TENTH year, features all of the many Oz-related products available. Some of the items are featured here. For more, **go to her blog** - tons of great stuff there!



*Click on the
images for
details!*



The Judy Garland

Christmas Album

This special edition Christmas Album was first presented in the 2012 December issue of *Garlands for Judy*. It's shared again here for those who may have missed it. Enjoy!

CLICK HERE to download the album, complete with cover art and detailed track listing. The zip file is large and may take time to download.

TRACK LISTING:

- | | |
|---|---|
| 01 - Judy's Holiday Wish | 14 - Oh Come All Ye Faithful |
| 02 - All Purpose Holiday Song | 15 - Silent Night |
| 03 - Have Yourself A Merry Little Christmas | 16 - Holiday Medley |
| 04 - The Christmas Song | 17 - Silent Night |
| 05 - Silent Night | 18 - Little Drops Of Rain |
| 06 - Auld Lang Syne | 19 - Have Yourself A Merry Little Christmas |
| 07 - Merry Christmas | 20 - Traditional Christmas Carol Medley |
| 08 - The Birthday Of A King | 21 - After The Holidays |
| 09 - The Star Of The East | 22 - Have Yourself A Merry Little Christmas |
| 10 - I've Got My Love To Keep Me Warm | 23 - Through The Years |
| 11 - It Came Upon A Midnight Clear | 24 - Bonus: Have Yourself A Merry Little Christmas Take 3 |
| 12 - Rudolph The Red-Nosed Reindeer | 25 - Bonus: Have Yourself A Merry Little Christmas Take 6 |
| 13 - Have Yourself A Merry Little Christmas | 26 - Bonus: Leo Is On The Air - 1941 Holiday Broadcast |

A Year in the Life of Judy Garland 1940

by Scott Brogan



A Year in the Life of Judy Garland: 1940

For Judy Garland, 1940 was a year of transition. In 1939 she enjoyed the mega successes of *The Wizard of Oz* and *Babes in Arms*. Her star status was, literally, cemented in the forecourt of Grauman's Chinese Theater on October 10, 1939 just prior to the premiere of the latter. By 1940, Judy was one of only two film actresses in the "Top Ten" list for 1939. Bette Davis was the other. Everyone in Hollywood, and around the country, knew that with her unique talents Judy Garland was on the road to superstardom.

Oddly enough, especially when considering the huge one-two punch of *Oz* and *Babes in Arms*, Judy began the first quarter of 1940 enjoying a rare period of inactivity at MGM. It would be the last time she enjoyed such a long break from film production and most of her other studio (and non-studio) obligations until her pregnancy with daughter Liza Minnelli in 1945/46. This period of inactivity was followed by a huge increase in the demands on her time. In addition to her radio and other in-person appearances, and the recordings for Decca Records, Judy completed three films in 1940: *Andy Hardy Meets Debutante*; *Strike Up The Band*; and *Little Nellie Kelly*; plus the short, *If We Forget You*. In addition to those, in October 1940 Judy began work on *Ziegfeld Girl*, completed in 1941. Most of the films overlapped in production with Judy working on two films at once. The rare period of inactivity was short-lived.



In January 1940, Judy had not been on an MGM soundstage since the previous July, when she and co-star Mickey Rooney completed filming on *Babes In Arms*. During the interim she was kept busy with personal appearances including the New York premiere of *The Wizard of Oz* where she and Mickey performed seven shows a day between showings of the film. When Rooney went back to

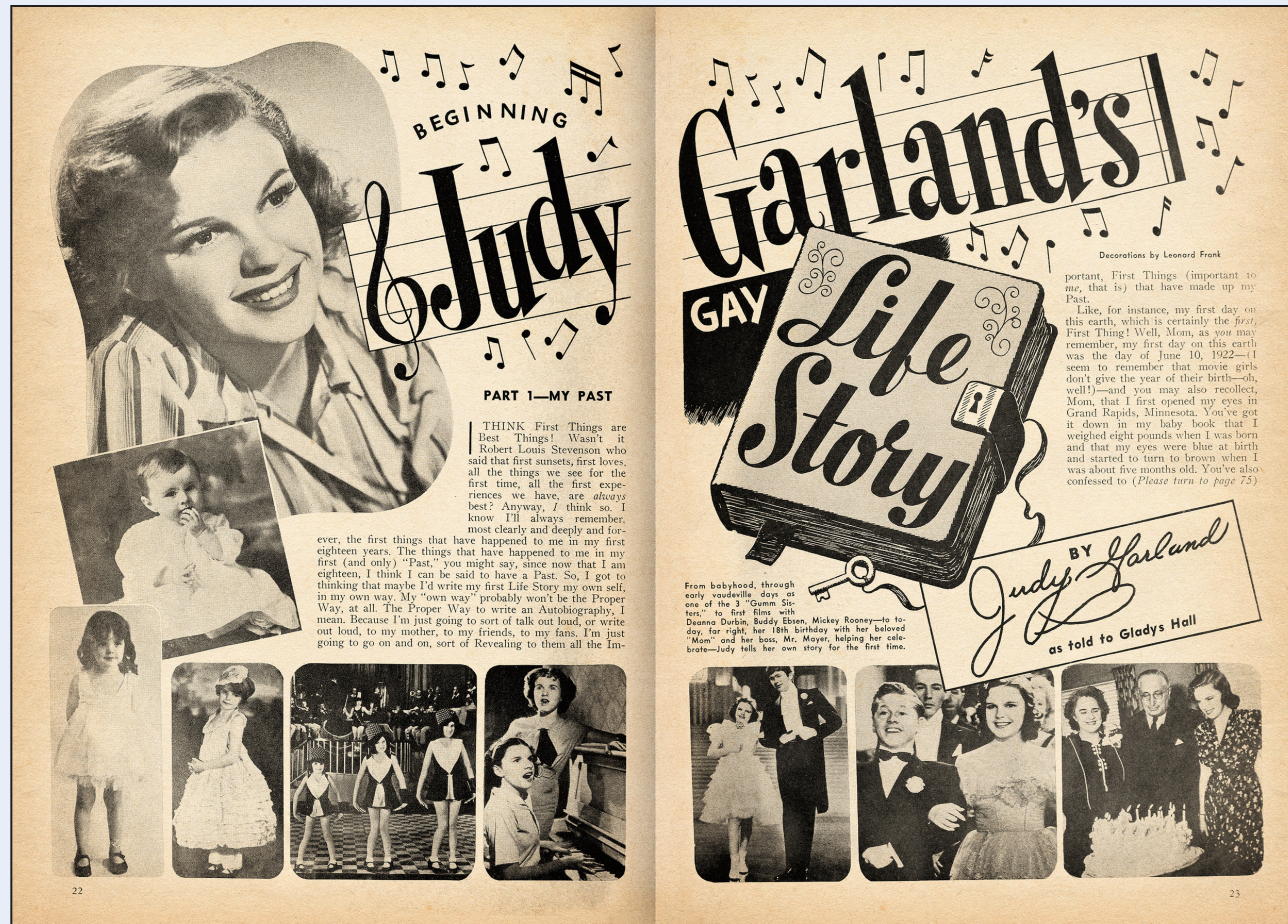
Hollywood, Judy was joined by *Oz* co-stars Ray Bolger and Bert Lahr on August 31, 1939. The engagement ended on September 6, at which time Judy returned to Hollywood. She then attended the premiere of *Babes In Arms* and began her weekly appearances on the NBC Radio show "The Pepsodent Show Starring Bob Hope" closing out 1939 with those weekly appearances taking up most of her time. Judy was kept busy appearing on other radio programs and recording several singles for Decca Records.

As the new year set in Judy continued her weekly appearances on the Hope show. Check out Judy's February

13, 1940 performance of "All The Things You Are" on the NBC Radio show "The Pepsodent Show Starring Bob Hope" here. The performance is one of her best and indicative of her work on the program.

Judy went through some major changes in representation in 1940. Al Rosen had been Judy's original agent. He was replaced by Jesse Martin, who was then replaced by Frank Orsatti. Orsatti

A Year in the Life of Judy Garland: 1940



"Judy Garland's Gay Life Story" was a two-part feature in the "Screenland" magazine's December 1940 and January 1941 issues. [CLICK HERE](#) to read the story, allegedly written by Judy herself!

negotiated an increase in Judy's weekly MGM salary from \$350 to \$500. Legendary agent Leland Hayward then paid Orsatti \$25,000 to take over her representation. In September 1940, he negotiated another new contract for her. Filed in the Los Angeles Superior Court on September 25, the new contract raised Judy's salary to \$2,000 per week with options over seven years up to \$3,000 per week. The contract stated that for seven years and a minimum of 40 weeks per year, MGM would pay Judy a total of \$680,000 per year. That contract stayed in effect until it was replaced with a new one in 1946.

Judy finally returned to the MGM sound stages when *Andy Hardy Meets Debutante* began filming in February, 1940. The filming

lasted an unusually long (for a Hardy film) two months. During that time, on February 29th, Judy won her first and only Academy Award at the 12th annual Oscars ceremony. She was awarded "Best Performance by a Juvenile during the past year." In later years she would jokingly refer to it as her "Munchkin Award" which was a reference to the miniature size of the juvenile Oscars. Mickey Rooney presented the Oscar to her, and newsreel footage of this night and her acceptance of the award exists. Unfortunately, Judy's impromptu rendition of "Over the Rainbow" (winner that night for "Best Song") as performed at the ceremony was not filmed or recorded.

Just a week after the Oscars there was a plot by two male fans to kidnap Judy. They were apprehended before they went to Judy's home. This resulted in the first of three files on Judy at the FBI. This case (#7-3071), another one opened a year later after MGM



A Year in the Life of Judy Garland: 1940

received a “questionable” letter for Judy (Case #9-7966 - exact contents of that letter are unknown), and a final one in the spring of 1968 (Case #87-99683) after Judy claimed two rings had been stolen from her. Apparently, even in 1940, there were crazy Garfreaks out there!

Around this time, Judy sang “If We Forget You” for a Will Rogers Memorial Fund movie short. The film survives and was included in that 1994 laser disc set noted above. Judy’s rendition of the song is lovely and showcases her higher register quite beautifully. Watch Judy’s portion of the short here.

On March 14, Judy pre-recorded “I’m Nobody’s Baby” and “Buds Won’t Bud” for *Andy Hardy Meets Debutante*. The latter was cut before the film's release, the footage does not survive. Originally all that was thought to exist of the pre-recording was the first half of the song, released on the 1994 MGM-UA laser disc set “**Judy Garland - The Golden Years at MGM.**”



Left and right: On-set costume shots of Judy in costume as "Nellie Kelly" in Little Nellie Kelly.

Below: Judy goes to work on the set of Strike Up The Band.



In 2006 Rhino Records released an updated edition of their 6-CD boxed set “**That’s Entertainment! The Ultimate Anthology of M-G-M Musicals**” which included the complete version of this outtake.

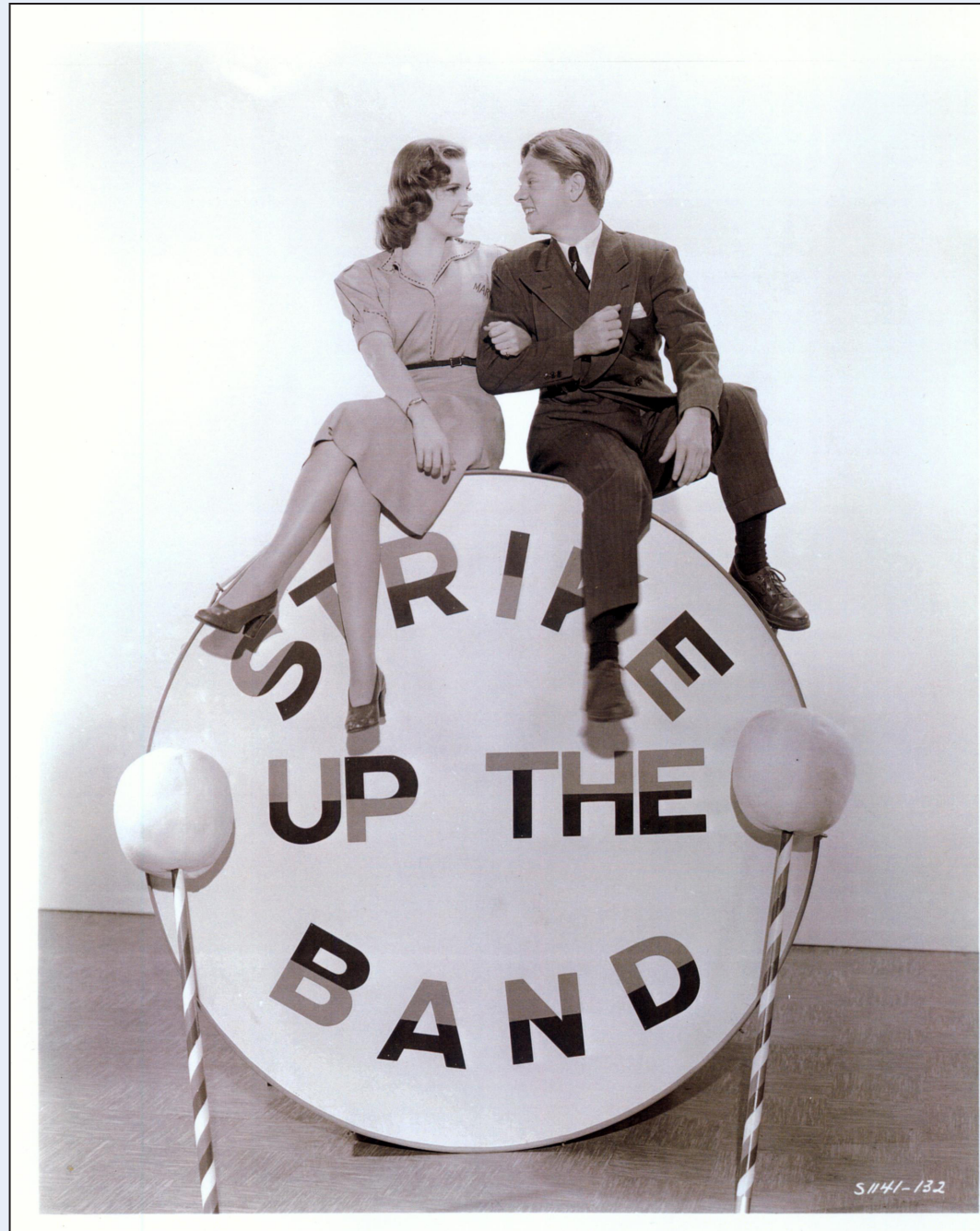
A Year in the Life of Judy Garland: 1940

By April, Judy was working on two films at the same time, the Hardy film and *Strike Up The Band*. Her schedule began to increase again and she would stay one of the busiest (some might argue *the* busiest) actresses in Hollywood for the next five years.

Judy recorded five singles for Decca Records in April. On April 10 she recorded: "(Can This Be) The End Of The Rainbow," "Wearing Of The Green," "I'm Nobody's Baby," and "Buds Won't Bud." On April 15 she duetted with Johnny Mercer for the single "Friendship."

Strike Up The Band took up most of Judy's time into May. She continued her weekly appearances on the NBC Radio show "The Pepsodent Show Starring Bob Hope," but that obligation ended on May 14, which was her final appearance on the show. Her schedule at the studio had become too busy to allow her to continue any obligations for a weekly radio show.

On her 18th birthday (June 10, 1940) Judy was again working, rehearsing for *Strike Up The Band* and posing for publicity stills at MGM's photo studios with co-star Rooney (on a giant drum as seen above). Judy also posed with her mother and a birthday cake in MGM studio boss Louis B. Mayer's office. It's unknown if Judy was allowed to eat any of the cake. The studio gave Judy her first car, which they ensured they photographed her with to send out to the fan magazines.



The very next day, June 11, Judy posed for costume tests for her next film assignment, *Little Nellie Kelly*. Judy would work on *Kelly* and *Band* concurrently through mid-August. Her only radio work during this time was a May 26 appearance on the "Red Cross War Fund Program" broadcast on both CBS and NBC radio. Judy sang "Over the Rainbow." No recording of this appearance is known to exist.

Strike Up The Band completed filming on August 12, 1940. It was released in September (two dates have been given for the release: September 13 and September 30). The film cost \$851,577.78 and grossed \$3,472,059. The reviews were positive, singling out Judy: "...Garland particularly achieves rank as one of the screen's great personalities. Her she is for the first time in full bloom and charm which is beyond childhood, as versatile in acting as she is excellent in song" (Daily Variety).

Little Nelly Kelly continued filming through the end of September.

This took up most of Judy's time excepting a radio appearance on the "Cavalcade of American Music" show which was an ASCAP (American Society of Composers, Authors and Publishers) concert given at the Golden Gate International Exposition at Treasure Island in San Francisco on September 24, 1940. Judy sang "Over the Rainbow" accompanied by Harold Arlen on the piano. Judy did not travel to San Francisco for the show, she was too busy at MGM.

A Year in the Life of Judy Garland: 1940



"You Stepped Out Of A Dream"
Ziegfeld Girl, filmed in part in 1940 released in 1941

Instead, her performance was recorded and inserted into the broadcast. **That recording exists and can be heard here.**

Little Nellie Kelly was released on November 22, 1940 and although it was, even for 1940, old-fashioned corn, it was a big success grossing over two million on an investment of \$655,300.28. Reviewers singled out Judy's performance for praise. The film is pivotal to Judy's career as it was her first chance to play a more adult role, that of the young mother of "Little Nellie Kelly" who dies in child birth. It's Judy's only death scene. The role was also her first since *Oz* in which she was the main star. At this point Judy had mostly been Mickey Rooney's sidekick. Kelly was a breakout from that stereotyping and proved she could handle serious dramatics. A foreshadowing of what was to come.

Just after the filming of *Little Nellie Kelly*, on October 1, 1940 to be exact, Judy had her tonsils removed. The studio held its breath hoping that the procedure would not effect her voice. Lucky for everyone involved it did not.

Almost immediately after the surgery Judy was back at the studio rehearsing her next film, *Ziegfeld Girl*, co-starring James Stewart, Lana Turner, Hedy Lamarr, and Jackie Cooper. Judy isn't given much to do by way of stretching her talents however it was another opportunity to show that she was, again, more than Rooney's sidekick. Although the film is Turner's star turn, which in turn cemented her mega-stardom, Judy did get to shine in two numbers plus the finale, the highlight being a haunting, flawless version of "I'm Always Chasing Rainbows." This is the film, and probably the very song, that allegedly prompted Turner to tell Judy that she'd give all of her beauty for just half of Judy's talent. Turner may have been the epitome of the superstar Hollywood blonde, she was no dummy.

Judy's last 1940 recording session for Decca Records took place on December 19, from 10 p.m. to 1 a.m. She recorded, in the following

A Year in the Life of Judy Garland: 1940

order: “I’m Always Chasing Rainbows” (from *Ziegfeld Girl*); “Our Love Affair” (from *Strike Up The Band*); “A Pretty Girl Milking Her Cow”; and “It’s A Great Day For The Irish” (both from *Little Nellie Kelly*).

On October 28, Judy and Mickey Rooney recreated their roles in *Strike Up The Band* for the popular CBS radio show, “Lux Radio Theater.” The 60 minute program was popular in its day for presenting condensed versions of various films, usually with one or more of the original film's stars. Listen to the program [here](#). Just a few days before, on October 24, Judy posed with the very first “Judy Garland Doll.” The doll was very similar to the Deanna Durbin doll made at the same time by the same company however it was dressed in a copy of one of Judy’s *Strike Up The Band* costumes. The doll is now a collectible and can sometimes be found for sale on various online auction outlets like eBay.

Judy didn’t return to radio until December 24 when she appeared on NBC Radio’s “The Pepsodent Show Starring Bob Hope.” She sang “I’m Nobody’s Baby” from *Andy Hardy Meets Debutante*; “It’s A Great Day For The Irish” from *Little Nellie Kelly*; and “FDR Jones” which she would sing in the upcoming *Babes on Broadway*.

Judy closed out the year filming the “You Stepped Out Of A Dream” number in *Ziegfeld Girl*. The extravagant production number also features Tony Martin, Lana Turner, and Hedy Lamarr. It’s a fitting end to a monumental year for Judy. She was one of the top ten film stars of the year thanks to her success with both *The Wizard of Oz* and *Babes in Arms* in 1939. Her film work of 1940 placed her in the top ten again in 1941. Judy began 1940 as Hollywood's newest juvenile star. She ended the year on a clear path to adult superstardom. Her star was on the rise and nothing was stopping it.



Portrait by famed MGM studio photographer Eric Carpenter taken on October 31, 1940

A Year in the Life of Judy Garland: 1940

SINGLES FOR DECCA RECORDS:

April 10:

(Can This Be) The End Of The Rainbow
(Released September 1940) Single #323-A, re-released in November 1941 on the B side of Single #4081.

Wearing Of The Green
(Released August 1940) Single #3165-B

I'm Nobody's Baby
(Released June 1940) #3 on Billboard, Single #3174-B

Buds Won't Bud
(released June 1940) Single #3174-A

April 15:

Friendship
(with Johnny Mercer)
(Released August 1940) Single #3165-A
- An alternate take (DLA 1987-B) has survived and is available on the 2011 JSP Records 4-CD release "*Smilin' Through - The Singles Collection - 1936-1947.*"

December 18:

Our Love Affair
(Released January 1941) Single #3593-A

I'm Always Chasing Rainbows
(Released January 1941) Single #3593-B



An alternate take (DLA-2282-C) has survived and was first released on the 1984 MCA Records LP "*Judy Garland - From The Decca Vaults.*" It is also available on the 2011 JSP Records 4-CD release "*Smilin' Through - The Singles Collection - 1936-1947.*"

It's A Great Day For The Irish
(Released January 1941) Single #3604-A

A Pretty Girl Milking Her Cow
(Released January 1941) Single #3604-B

Recorded in 1939, released in 1940:

In-Between
(recorded July 28, 1939, released March 1940)

Sweet Sixteen
(recorded July 28, 1939, released March 1940)

Zing! Went The Strings Of My Heart
(recorded July 29, 1939, released UK Spring 1940, U.S. May 20, 1943)

Fascinating Rhythm

(recorded July 29, 1939, released May 20, 1943)

I'm Just Wild About Harry
(recorded July 29, 1939, released UK spring 1940, U.S. in 1984)

Oceans Apart
(recorded October 16, 1939, released March 1940)

Figaro (recorded October 16, 1939, released March 1940)



A Year in the Life of Judy Garland: 1940

RADIO APPEARANCES:

January 8, 1940: "The Pepsodent Show Starring Bob Hope," NBC (30 minutes), Judy's weekly appearance.

January 15, 1940: "The Pepsodent Show Starring Bob Hope," NBC (30 minutes), Judy's weekly appearance.

January 22, 1940: "The Pepsodent Show Starring Bob Hope," NBC (30 minutes), Judy's weekly appearance.

January 29, 1940: "The Pepsodent Show Starring Bob Hope," NBC (30 minutes), Judy's weekly appearance.

February 6, 1940: "The Pepsodent Show Starring Bob Hope," NBC (30 minutes), Judy's weekly appearance.

February 13, 1940: "The Pepsodent Show Starring Bob Hope," NBC (30 minutes), Judy's weekly appearance. Judy sang "**All The Things You Are**."

February 20, 1940: "The Pepsodent Show Starring Bob Hope," NBC (30 minutes), Judy's weekly appearance.

February 29, 1940: "The Pepsodent Show Starring Bob Hope," NBC (30 minutes), Judy's weekly appearance.

March 4, 1940: "The Pepsodent Show Starring Bob Hope," NBC (30 minutes), Judy's weekly appearance.

March 11, 1940: "The Pepsodent Show Starring Bob Hope," NBC (30 minutes), Judy's weekly appearance.

March 14, 1940: "The Pepsodent Show Starring Bob Hope," NBC (30 minutes), Judy's weekly appearance.

March 18, 1940: "The Pepsodent Show Starring Bob Hope," NBC

(30 minutes), Judy's weekly appearance.

March 25, 1940: "The Pepsodent Show Starring Bob Hope," NBC (30 minutes), Judy's weekly appearance.

April 1, 1940: "The Pepsodent Show Starring Bob Hope," NBC (30 minutes), Judy's weekly appearance.

April 8, 1940: "The Pepsodent Show Starring Bob Hope," NBC (30 minutes), Judy's weekly appearance. Judy sang "**Say Si, Si**."

April 15, 1940: "The Pepsodent Show Starring Bob Hope," NBC (30 minutes), Judy's weekly appearance.

April 22, 1940: "The Pepsodent Show Starring Bob Hope," NBC (30 minutes), Judy's weekly appearance.

April 29, 1940: "The Pepsodent Show Starring Bob Hope," NBC (30 minutes), Judy's weekly appearance.

May 7, 1940: "The Pepsodent Show Starring Bob Hope," NBC (30 minutes), Judy's weekly appearance.

May 14, 1940: "The Pepsodent Show Starring Bob Hope," NBC (30 minutes), Judy's weekly appearance. This was her final appearance on the program. The May 21 and May 28 shows were broadcast from Chicago and New York respectively. Judy being in California and busy with her movie work meant she could not appear. Judy returned to the show as a guest on December 24th.

May 26, 1940: "Red Cross War Fund Program," NBC/CBS (60 minutes). Judy sang "Over the Rainbow."

September 18, 1940: Unknown radio appearance. Judy was working on *Little Nellie Kelly* on this date. The assistant director's notes state: "Miss Garland had to be at a Radio Broadcast and had to leave at 6:30 p.m." No details of the program are known.



A Year in the Life of Judy Garland: 1940

September 24, 1940: "Cavalcade of American Music." This was an ASCAP concert given at the Golden Gate International Exposition at Treasure Island in San Francisco. Judy sang "**Over the Rainbow**" accompanied by its composer, Harold Arlen on piano.

October 28, 1940: "Lux Radio Theater," CBS (60 Minutes). Judy and Mickey Rooney recreated their movie roles in this adaptation of "**Strike Up The Band**."

November 28, 1940: "**Leo Is On The Air**." This program was broadcast live from "Santa Claus Lane" (Hollywood Boulevard in Los Angeles) and featured Judy and Mickey Rooney talking to fans while participating in the parade. Judy's 1937 recording of "Silent Night" for MGM's Christmas greeting short of the same name was inserted to close the program.

December 24, 1940: "The Pepsodent Show Starring Bob Hope," NBC (30 minutes). Judy returned to Hope's show although she was no longer a weekly participant. She sang "I'm Nobody's Baby," "It's A Great Day For The Irish," and "FDR Jones."

FILMS MADE IN 1940:

Andy Hardy Meets Debutante
(Released July 5, 1940)

If We Forget You (short)
(Released in May, 1940)

Strike Up The Band
(Released September 27, 1940)

Little Nellie Kelly
(Released November 22, 1940)

Ziegfeld Girl (completed and released in 1941)



"Nellie Kelly" with her sheep.

A Year in the Life of Judy Garland: 1940

MGM PRE-RECORDING SESSIONS:

Spring 1940 (exact date unknown): "If We Forget You" for the Will Rogers Memorial Fund movie short.

March 14, 1940: "I'm Nobody's Baby" and "Buds Won't Bud" for Andy Hardy Meets Debutante. The latter was deleted from the film and the footage no longer exists. See Page 11 for details.

April 12, 1940: "Our Love Affair" and "Nobody" for Strike Up The Band.

April 23, 1940: The extensive "Nell of New Rochelle" sequence for Strike Up The Band.

May 8, 1940: The "Finale" section for Strike Up The Band.

May 10, 1940: "Alone" and "All I Do Is Dream Of You" for Strike Up The Band. The latter was cut from the film prior to its release.

June 8, 1940: "Drummer Boy" for Strike Up The Band.

June 27, 1940: "La Conga" for Strike Up The Band.

August 9, 1940: "It's A Great Day For The Irish" for Little Nellie Kelly.

September 9, 1940: "Nellie Kelly I Love You" for Little Nellie Kelly

September 10, 1940: "Singing In The Rain"; "A Pretty Girl Milking Her Cow"; and "Danny Boy" for Little Nellie Kelly. The latter was cut from the film prior to its release.

November 13, 1940: "I'm Always Chasing Rainbows" (both the comedic and ballad versions) for Ziegfeld Girl.

December 22, 1940: "Special Material"; "We Must Have Music" and a reprise of "I'm Always Chasing Rainbows" for Ziegfeld Girl. All were deleted from the film when a newer finale sequence was created.



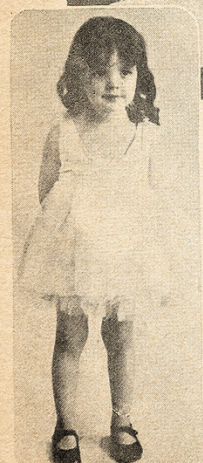
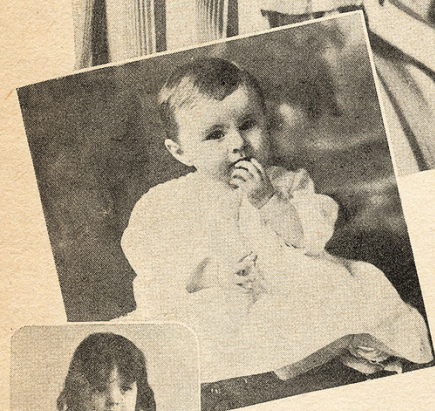
May 10, 1940: Judy in the MGM recording studio, pre-recording "All I Do Is Dream Of You" for Andy Hardy Meets Debutante.



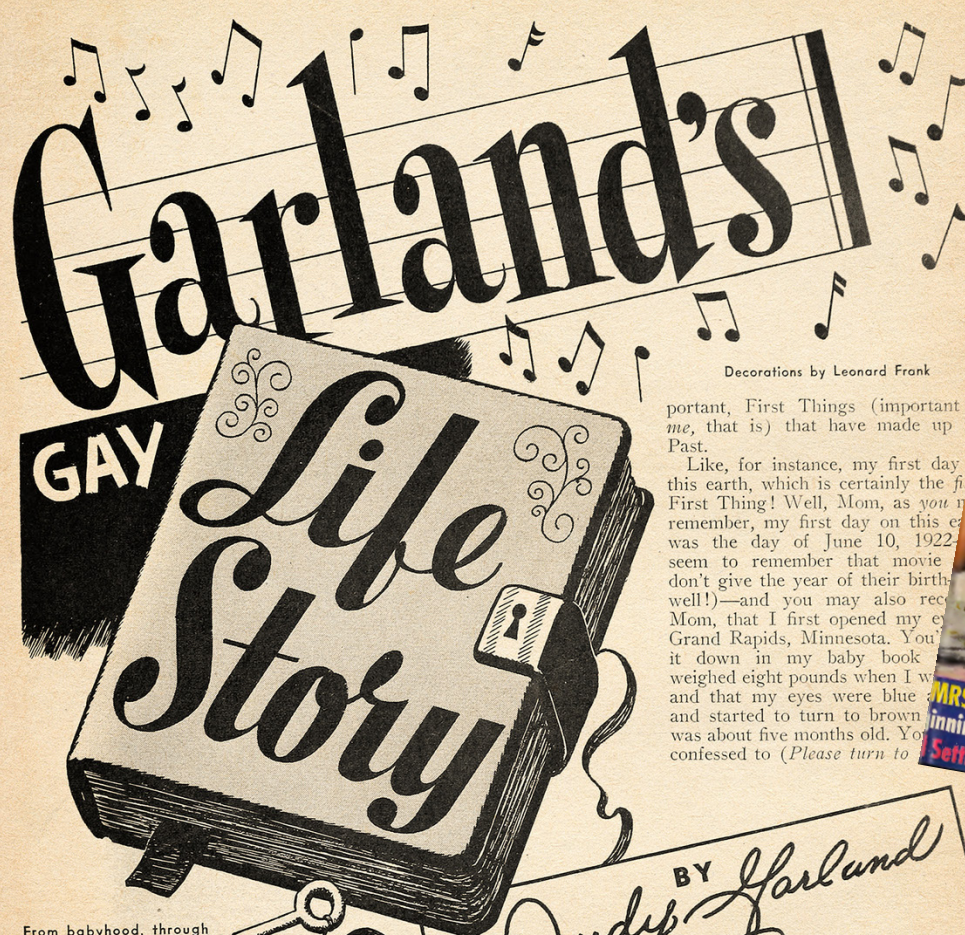
PART 1—MY PAST

THINK First Things are Best Things! Wasn't it Robert Louis Stevenson who said that first sunsets, first loves, all the things we see for the first time, all the first experiences we have, are *always* best? Anyway, I think so. I know I'll always remember, most clearly and deeply and for-

ever, the first things that have happened to me in my first eighteen years. The things that have happened to me in my first (and only) "Past," you might say, since now that I am eighteen, I think I can be said to have a Past. So, I got to thinking that maybe I'd write my first Life Story my own self, in my own way. My "own way" probably won't be the Proper Way, at all. The Proper Way to write an Autobiography, I mean. Because I'm just going to sort of talk out loud, or write out loud, to my mother, to my friends, to my fans, I'm just going to go on and on, sort of Revealing to them all the Im-



22



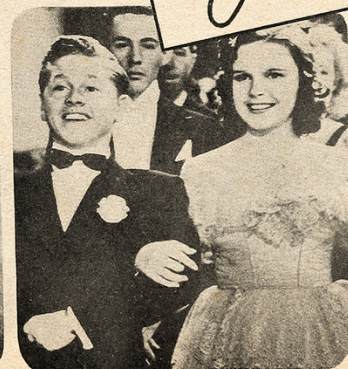
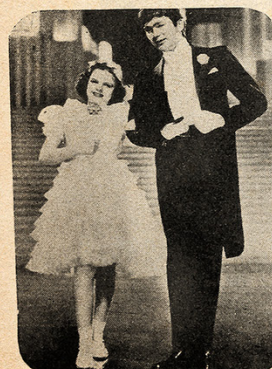
Decorations by Leonard Frank

portant, First Things (important to me, that is) that have made up my Past.

Like, for instance, my first day on this earth, which is certainly the first First Thing! Well, Mom, as you remember, my first day on this earth was the day of June 10, 1922. I don't seem to remember that movie (I don't give the year of their birth, well!)—and you may also recall, Mom, that I first opened my eyes in Grand Rapids, Minnesota. You put it down in my baby book. I weighed eight pounds when I was born and that my eyes were blue. I was and started to turn to brown when I was about five months old. You confessed to (Please turn to

From babyhood, through early vaudeville days as one of the 3 "Gumm Sisters," to first films with Deanna Durbin, Buddy Ebsen, Mickey Rooney—to today, far right, her 18th birthday with her beloved "Mom" and her boss, Mr. Mayer, helping her celebrate—Judy tells her own story for the first time.

BY *Judy Garland*
as told to Gladys Hall



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The cover of the magazine featured Judy's future love, Tyrone Power (with co-star Linda Darnell).

This two-part article was "written" by Judy "as told" to Gladys Hall for "Screenland" magazine. Part One appeared in the magazine's December 1940 issue followed by Part Two in the January 1941 issue. Both parts are reprinted here.

The article goes into great detail about Judy's life up to 1940. Although it was most likely not written by Judy, Ms. Hall apparently interviewed her and took copious notes. Many of the legends about Judy's early life that have been relayed over the years appear here, as do some conflation of memories that may or may not have come from Judy, a studio publicist, or her official studio biography. Regardless of any inconsistencies with what we now know to be true, the article is fun to read. Note that the capital letters and other punctuations on many of the words are presented here as they were printed in the original article as published in 1940.



Judy Garland's Gay Life Story

Part One

PART 1 - MY PAST

I THINK First Things are Best Things! Wasn't it Robert Louis Stevenson who said that first sunsets, first loves, all the things we see for the first time, all the first experiences we have, are *always* best? Anyway, I think so. I know I'll always remember most clearly and deeply and forever, the first things that have happened to me in my first eighteen years. The things that have happened to me in my first (and only) "Past," you might say, since now I am eighteen I think I can be said to have a Past. So, I got to thinking that maybe I'd write my first Life Story, my own self, in my own way. May "own way" probably won't be the Proper Way, at all. The Proper Way to write an Autobiography, I mean. Because I'm just going to sort of talk out loud, or write out loud, to my mother, my friends, to my fans. I'm just going to go on and on, sort of Revealing to them all the important, First Things (important to me, that is) that have made up My Past.

Like, for instance, my first day on this earth, which is certainly the *first* First Thing! Well, Mom, as you may remember, my first day on this earth was the day of June 10, 1922 - (I seem to remember that movie girls don't give the year of their birth - oh well!) - and you may also recollect, mom, that I first opened my eyes in Grand Rapids, Minnesota. You've got it down in my baby book that I weighed eight pounds when I was born and that my eyes were blue at birth and started to turn brown when I was about five months old, you've also confessed to me that your first feeling about me was one of - terrible Disappointment! Because, having had two mall daughters already, Suzanne and Virginia, naturally you and Daddy wanted some *novelty* in your children and just hoped and prayed that I would be a boy! You terribly wanted me to be a boy, you've said, you planned for me to be a boy, you even named me Francis Gumm, Jr. after Daddy. And then, not only did I turn out to be me, not the answer to your prayers, but just another little girl, for Pete's sake. Also I was as read as an Indian, you said, and the reddest,

homeliest baby anyone ever saw! You just made the best of it by changing the "i" to "e" and naming me Frances, anyway!

I was three months old (how often you've told me this, Mom!) when you first noticed what you called "the first signs of talent" in me - you always sang to me when you rocked me to sleep, you've told me, and you noticed that when you sang just sort of usual songs, like *Baby's Shoes* or *Rockabye, Baby*, I'd go smack off to sleep. When you sang sort of rollicking, spirited, "Yo, Ho" songs, I'd gurgle and bat my eyes and flip my hands around as though I was telling the Sand Man to seat! And when you sang songs, especially *In the Gloaming* or *The End of a Perfect Day*, I'd cry, I'd cry real, wet sobby tears!

That's how you first knew, you say, that I was "sensitive to music." Well, be that as it may, certainly my first sort of large, blurry memory is of music, music all the time, music all over the house. "We shall have music wherever we go" should have been the Gumm family motto! I can remember how you and Daddy and Suzanne and Jimmie sang - in the bathtub, at meals, at your housework, as well as in the theater, of course. Daddy had a *beautiful* voice. Anyway, you've always insisted that my response to music "showed" abnormally early and was abnormally acute. And as it makes me feel rather "special" I like to think that you were right - you always are, Mom, and that's not gross flattery!

The "First Tooth" is also one of your favorite "baby" stories about me. I was four months old to the day, it seems, and you had invited guests for dinner. And I made the dinner hour hideous by yowling my lungs out, *not* musically, and continued throughout the evening! When you couldn't stand it any longer, you gave me a thorough "searching" and discovered that I had cut, not my first tooth, but my first *teeth*! The two uppers had come through. Mom always tells people, "She was doing things double, even then!"

My First Word, I believe, was uttered at the ripe, old age of nine months. And the family was unimpressed because it seemed to be the very banal, baby word "Goo." Then, Daddy noticed that whenever I said "Goo" or

whatever it was, I always proceeded to do something, like throwing my rattle at the cat or putting a glass ornament in my mouth, and then they all realized that I was not saying "Goo" but "Do." (I still think that's a debatable point, Mom, but have it your own way!)

I took my First Step at the age of eleven months, Baby Book History records, Previous to that first step, I've been told. I managed to get around by hitching myself across

the floor, delicately balanced on one hip bone! Even my doting parents couldn't make anything precocious out of *that*!

My First Interest, it seems, was in picture books. Well, I can believe that, I've always been crazy about books. And I can remember for myself that my first real favorite was the story of Aladdin and the Wonderful Lamp. Right now, I'm reading "Mein Kampf" and finding it pretty tough going, too. But I honestly think that if we want to understand



Charles Winninger plays Judy Garland's father in "Little Nellie Kelly," based on the George M. Cohan musical stage success, and starring Judy. The two have many good comedy and dramatic scenes together in the picture, from which the above scene is taken.



Judy Garland's Gay Life Story

what's going on in Europe and how it got like this, we should read the book!

I never played with dolls, *never*. I'm told that when I was a mere infant, I'd make horrible faces if anyone just handed me a doll. And I remember myself that my first really nice doll was given to me by Mary Pickford when I won the Herald-Express' "Better Babies" Contest, I think I was two and a half or something like that. I don't remember the contest but I do remember that the Great, Big Beautiful Doll sat in my playroom along with other, not-so-elegant dolls and that I thought it was just a piece of bric-a-brac, not something to play with. I think I know why I hated dolls, they reminded me of little *dead* people! All cold and still. I liked live, warm, cuddly things. I still do. The first toy I ever really played with, I remember, really *used*, were a toy piano and a toy xylophone. I never had a piano lesson in my life but I liked to bang on that toy piano.

I'm not sure whether I really remember my first Public Appearance or whether I've just heard Mom and Daddy talk about it so often that I think I remember. I do remember that I sang *Jingle Bells* and that I chose that song my own self. I do remember it was Christmas week and I was about three years old, and that I wore a white dress which Mom made for me and that Suzanne and Jimmie (I always called Virginia, Jimmie) pinned sprigs of holly all over it, even where I sat down! And of course I remember, Mom, how you taught us three kids lots of songs. And you've told me that I amazed you by my persistence in making trios out of duets (so that I could be included with my sisters!) and by my quickness in catching onto tricks and phrases. Anyway, so the Family Saga goes, when the curtains parted on this First Appearance on Any Stage of Baby Frances Gumm, there I stood, and when the orchestra gave me my cue, I started to sing without a moment's hesitation or the slightest sign of shyness. You insist that I kept perfect pitch, perfect time, and didn't miss a word!

Well, when the chorus ended, so far was the orchestra was concerned, and it was time for me to bow off gracefully, I did nothing of



Baby Frances (Judy) in Grand Rapids, Minnesota 1924.

the kind. I started the song all over again! Again it ended. Again I had other ideas. And after five verses and four choruses, Daddy had to march out on the stage, pick up his infant daughter and carry her into the wings amid quote tumultuous applause end quote! I wanna sing some *more*," I kept protesting. I remember Daddy telling me thins - "I wanna sing some more," and he said he was sure my voice could be hard out front long after I'd vanished, on his shoulder, into the fringe of canvas Christmas trees.

That was amateur night, too, by the way. *And I won the first prize*. And Daddy wouldn't let me accept the prize because it was his theater and he said it was like a hostess not accepting the prize at her own party! That always sort of stuck in my mind and I thought to myself, "Huh, I'll win prizes some day, prizes I can accept!"

Anyway, that was my first heady draught of applause. I loved it then, apparently, and

I've always loved it. Between you and me, folks, I think it's the most *beautiful* music in the whole world! And it can come in different ways, too, not only the sound of hands clapping, but in fan letters, good reviews, the shine in your director's eyes when you've done a good scene, lots of ways.

My first memory of my Mom and Dad is watching them doing their singing and dancing act as I sat in an orchestra seat between Suzanne and Jimmie. Especially, I remember hearing my mother sing, *I'm Saving for a Rainy Day*. That has always been my favorite song. I used to cry when she sang it. I still to.

I remember how Daddy always arranged the bill in his theater so that tour acts followed one another. I mean, Mom and Dad would do their act first and we girls would sit in the audience and applaud. Then we would go on and do our trio singing and Mom and Daddy would sit out front and applaud us. That was my first practical lesson of the theater - that it *takes only one good friend to start the ball rolling*.

I have other First Memories of my Mom and Dad, too - especially how hard they worked for us - how my mother not only accompanied us on the piano but also made all our costumes, sometimes sewing all night long, and also arranged our music for us and also took care of our theatrical bookings. And Daddy did all the business end of things, took charge of the box office and our travelling [sic] arrangements and so on. And then, after all their back-of-the-scenes work was done, they'd get out there on the stage and do their act, fresh and peppy as kids! I don't think there's anything in the world so folksy as a Family Act. It really is "all for one and one for all."

And most of all, I remember how Dad introduced Mother to the audiences. He was so proud of her tiny hands. Like little, quick birds, they were, I always thought. Anyway, Dad would always do his short dance routine first and then he'd step forward to the footlights and hold up his hand for silence and say, "I want to introduce a tiny, pretty lady with tiny, pretty hands!"

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Maybe it sounds kind of corny now, but it always brought a lump into my throat and tears into my eyes when I was a kid. And it still does, when I think about it, now that I'm eighteen.

I guess you always remember your First Best Friend. Margaret Shook was my First Friend. I didn't know until long after we'd left Grand Rapids that Mardie, I always called her Mardie, was the daughter of a maid who had worked for us before I was born. I remember how Daddy taught Mardie and me to sing *My Country 'Tis of Thee* and how he's play it and we'd stand on the front steps and sing it and we'd make our kitten and puppy and lop-eared rabbit and trained duct stand at attention, too! Once Mardie threw red pepper in my eyes - remember, Mardie? - it was by mistake, of course - and I thought I was blind. Long after the sing had gone out of my eyes I went around making believe I was blind. I guess I liked the attention it got me. I always liked the spotlight,



1929: Seven-year-old Frances (Judy) and sister Virginia at Glacier National Park.



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Frances (Judy) in the center, with her sisters Jimmie on the left and Susie on the right in Grand Rapids, Minnesota 1925.

I'm afraid. I've always felt at home in it, like sitting by the fireside, cosy. And I remember that my First Punishment was being stood in a corner, I may as well admit to you now, Mom, that it was no *punishment!* In fact, I got a Kick out of it. It got so that I'd do something naughty deliberately-on-purpose and then I'd go and stand in the corner under my own steam! Because I *liked* standing in a corner. Because it was, in a manner of speaking, also standing in the spotlight! Suzanne and Jimmie would be so impressed when they saw me standing there, they'd sort of tip-toe around.

Well, I certainly remember my First Tour! We left Grand Rapids soon after I was three. I can remember hearing Mother and Dad talking about how California would be the best and healthiest place to bring up three small girls. I remember all the talk about Dad selling his theater in Grand Rapids and his plans for buying a new one in California. Being practical people, *and* vaudevillians, we

decided to make one night stands along the road on the way out. That's when I began to be The Pest of the Act. Being the smallest of the three, I always stood on the stage between the girls, with an arm around each sister. And I'd tickle first one and then the other! I broke up the act entirely. They'd just go to pieces but I'd go right on singing! Jimmie thought it was rather funny but Suzanne would chase me all over and around back-stage, trying to catch me and spank me.

Sometimes we played jokes on the orchestra, too - and then one night, the orchestra turned the tables on us. We had to stand very near the footlights, you see, being so little - and this bunch of boys got a very bright idea and *they all ate garlic* and the fumes nearly *asphyxiated us!* But that was nothing to what our First Audience did to us when we first played in California - it was in a small theater in a small northern town, I remember, and before we'd half finished our first song, the entire house *walked out*

on us! That was the night Dad decided that the theater was not for us. And that walk-out was my First Introduction to California audiences!

Well, then we settled in Lancaster, California, and Daddy got his theater nearby. I think the first special thing I remember about Lancaster is when I did my first school play there. I must have been about four and a half, I think. Anyway, I was a dwarf and I had pillows stuffed all over me. At the end of our act, I was surprised to see the curtain go down before we, The Players, had taken any bows. What kind of a thing was *this*, I thought? - so I just went right out in front of the curtain and started to bow like mad and I just stayed out there, bowing and bowing, and then I had to crawl in under the curtain to get back again! I should have been mortified but I'm told that I wasn't.

My first "starring" role was also in a school play in Lancaster. I forget whether it was given by the dramatic school I attended for a while or the public school, but anyway, I was "Mrs. Goldilocks" and I wore a huge monument of a blonde wig. I had to swing back and forth in a rope swing under some canvas trees and in my zeal of enthusiasm, I swung so hard that I hit one of the back-drops and *knocked my wig off!* And there sat "Mrs. Goldilocks" with little, brown wisps for hair. They never gave me a starring role again! Oh, and as if I can ever forget the time I appeared in a school recital in the auditorium of the public school where Suzanne and Jimmie were going! The place was packed. Behind the scenes, my mother held my dress for me. I can see it to this day, a white dress, all ruffles, with panties attached so it would be easy for me to slip into with one motion - well, just as Mom was holding it ready for me to step into, I heard the opening bars of my number and I rushed out onto the stage, *stark naked!*

I must say that I began my professional career as an ill-starred star. Like when I was five I became one of The Meglin Kiddies. And the next Public Appearance I made was in one of their revues in a Los Angeles theater. To us, a Los Angeles theater meant

what the Palace did to Broadway. It was the Big Time! And not only was I in several of the ensembles but also, dressed as a Cupid, with bow and arrow and quivers in a silver case, I was to deliver myself of a solo, *I Can't Give You Anything But Love*. And then, again, Disaster! For I awoke on the eventful morning with a cold sore, a sty on my right eye and the horrible results of my First Permanent almost totally disabling me. I couldn't see, my eye was practically shut, my mouth was swollen with the cold sore, and my hair looked like *Topsy's* after a pillow fight. We spent the day frantically trying first aid remedies and I kept my fingers crossed wishing - but you can't wish sties and cold sores away, nor permanents, either, they run their appointed courses. Anyway, Mom says that I showed then, for the first time, that the old "the Show must go on" slogan was in my bones because - a very sorry looking Cupid did the blind staggers onto the stage. I couldn't even get the quivers out of my case on account of how I couldn't *see* to get them out!

But I've always said that I was born under a Lucky Star, somewhere Over the Rainbow - because that night Gus Edwards was in the audience and he came back-stage and told my mother that my sisters and I should resume our trio singing - "With her ear," he said, "nothing musical is beyond her." I remember his exact words on account of how I thought he mentioned my ear because my ears were the only parts of me that were not disfigured!

It was soon after that that The Gumm Sisters got their first Professional Engagement at the Biltmore Theater in L.A. Boy, did we celebrate! We always celebrated every Big, First Occasion at our house. That night we had ice-cream and store cake and lemon pop and candy. We were Big Time! Well, sir, we even had a private dressing room *with maid service*. I kept asking the maid to go and get me ice-cream sodas and chewing gum, I didn't know what else to ask her for. I stills end people out to get me ice-cream sodas and chewing gum when I'm working. Well, we were all so happy and elated we didn't even



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think to ask what our salaries would be. Mom had bought all three of us new dresses. I remember them so well because they were our first *bought* dresses. And all our friends came to the theater. Mom and Dad sat in the front row of the orchestra to get the applause going. And we got a lot of it, too. Lovely waves of it!

I guess that was the first time I ever had a conscious, sort of formed ambition to Be Someone. I never thought of going in movies, never once in my life. But I did think, I'm going to be a Singer! I did think, I'm going to have lots of pretty clothes some day and a lovely house and a red automobile! They always say "As a man thinks" . . . well, I say that "as a little girl thinks" because I have them, now, the pretty clothes, my own house, even the red automobile!

But Pride certainly goeth, at times, before an awful belly-whopper - for that night, when we opened our pay envelopes after the show, we found *fifty cents apiece*, in each! So that was my First Pay-Check - FIFTY CENTS! And Mom had paid \$10.00 each for our dresses. I said "Are we bankrupt"? And Daddy laughed and said, "no, but I guess Woman's Place is In The Home - and in school, for you three!"

Buddy West - well, Mister West, I certainly remember *you*! You certainly belong among my Important Firsts on account of how you were the first boy I ever noticed, and *I hated you*! Maybe Dr. Freud and the psychologists would say that I was having an "over-reaction" but I called it just plain hating you - in fact, I hated all boys after you, for ages, well, for *months* - I remember how, when Daddy would reminisce, saying "when I was a boy-" I'd say, passionately, "you weren't a boy, you weren't ever a nasty little boy!" You gave me my First Black Eye, Mister West, sir, if you care. You threw a stone at me and gave me the pip of a shiner! Mom laughed at me when I came home with the black beacon. She was very wise with me, my Mom, she always laughed off the little, hurtful things that happened to me. So that I wouldn't take misfortune, or myself, too seriously.

But the girls certainly knew how to make

my life miserable. Whenever they wanted to tease me, they'd go around yodeling a little ditty they rewoded. I can still remember every horrid word of it. It went like this:

"Frances is mad and I am glad,
And I know how to tease her,
A bottle of whine to make her shine,
And Buddy West to squeeze her!"

Ugh. I can get a cactus spine even now, when I think of it! But I got back at you, Mister West, *if* you recall. One day we were having a fire drill in school. I had an all-day sucker in my hand. We got in line and you tried to kiss me and I hit you in the face with the all-day sucker and it *stuck* there! Gosh, did you look funny!

I really had my First Heartbreak in Lancaster, too. I had quite a Hard Time there, really, in many ways. The kind of ways that hurt kids something fierce. When the neighborhood mothers heard that I'd been on the stage, that I was a "Theatrical Child," none of the children would play with me. Gee, they were mean to me, awful mean. Like I had a lot of costumes up in the attic, of course, real stage costumes and lots of times, especially Hallowe'en, they'd all come to my house, so sweet, sugar wouldn't melt in their mouths, and they'd borrow costumes from me. And then, when they'd got what they wanted, they'd ditch me, leave me sitting alone in my costume. It almost broke my heart.

I never learned - hopefully I'd take the kids to Dad's theater night after night, for free. I'd buy them all candy and gum, Vera Shrimp, her little sister, Ardis Shrimp, Muggsy Ming, Laurana Blankenship (did you ever hear such names!) and the others - they'd grab the candy and the tickets and they'd scuttle in and leave me standing there, alone! Those little SHRIMPS! I'd think, fiercely, and never know how funny it was.

And of course, I remember my First Fashion Show. Daddy was putting on a Fashion Show at his theater and Mom made me a frilly costume and fixed up an enormous frilly hat box which was to be carried out on stage with me in it. I was to come out, all



The Gumm family outside their home in Lancaster, California.

bowing and smiling, but - my "friends" had turned up and they gave me the Bronx Cheer and what I mean is, they put their hearts in it! I started to cry, right then and there. You and the girls were out front, Mom, making signs to me not to mind. But I did mind. And Daddy was *furious*. No one could make me cry when *he* was around. I was such a "Daddy's Girl" - so he just walked won the aisle of the theater and announced that "the rude, young people would please get out of the theater, get their money refunded at the box office from the cashier, and stay out!"

Then there was the time when I was going to the Profession School - Jimmie and I. Frankie Darro was in my class and that mortal boy spent every mortal minute whispering to me. One day the teacher grabbed Frankie by the back of his neck, while holding a croquet mallet in her hand. I piped

up, "Atta girl!" and she hit me over the head with a mallet! I don't know what she was doing with the croquet mallet and I don't know why she hit me when I was taking up for her! But she did. And Jimmie was furious. She took me home right then and there and I never did go back!

Of course, I had *some* fun in Lancaster - now and then the two Shrimps would come over, or some of the others, and we'd play my favorite game of Kick The Can, in our backyard. I was a tomboy sort of a little girl, I guess. I never much cared how I looked. I was too busy kicking the can and ringing doorbells to care about clothes - we rang doorbells *every* night, whether it was Hallowe'en or not. But just the same, I *do* remember my first Party Dress. Blue chiffon it was, accordion pleated, with little rosebuds just growing all over it!



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I believe that when I changed my name, or rather when Mr. George Jessel changed it for me, that was the first real turn of the Wheel of Fortune for me! I believe in numerology. And I believe that the name Judy Garland is right for me - so I date my Beginning As An Actress from my Second Christening. Of course, there were to be a few Grim Detours, but nevertheless, I was On My Way.

Well, it was not so very long after our "financial crisis" at the Biltmore Theater that a theater manager in Chicago offered "The Gumm Sisters" an engagement at the Oriental Theater in Chicago, with, he said, our names in electric lights! That's what got us, especially me! Applause and electric lights - yummy! Daddy didn't want us to go but after lots of coaxing and teasing he finally consented; the family exchequer yielded new dresses again, and The Gumm Sisters accompanied by their mother set forth to conquer the world!

I remember how I could hardly *wait* to get to Chicago to see our names in electric lights. That's all we talked about all the way across the country. On opening night we got to the theater an hour and a half before opening time just so we could stand there and GLOAT! What's more, we took a *taxicab*, feeling that no extravagance was too great for this Great Moment. But when we got there, it wasn't "The Gumm Sisters" we saw, winking at us over the marquee, but - "The GLUMM SISTERS!" The adjective "glum" was certainly appropriate to our mood for the rest of the evening.

But, once again, my Lucky Star did its stuff - this time it brought me a new, good friend and a new name. George Jessel was playing on the bill with us. George Knew How It Was. He tried to comfort the forlorn, sort of damp little trio that we were. He took me on his knee and told me I was "as pretty as a garland of flowers" - and then I remember how he stopped dead in his verbal tracks, so to speak, and exclaimed "Garland! Garland is a lovely name for you, little one, and they can't kick it around - how about changing your name to Garland?"

I said, "Yes, and Judy, I want Judy for a



The Gumm/Garland Sisters in Chicago 1934.

first name - let's name me Judy Garland!" So that very night, then and there, back-stage, "Baby Frances Gumm" became Judy Garland.

We wired Daddy that night, I signed the wire "Judy Garland" and he wired back, "Have you Lost your mind?" and I said to Mom, "Wire him back and say 'No, but I've found a name!'"

But the Fates are pretty funny gold girls, I guess, and not very quick at doing a right-about-face. It took them quite some time to realize that they shouldn't treat Judy Garland quite so disrespectfully as they had been treating Baby Frances Gumm. The new name on the marquee didn't save us. For when our engagement at the Oriental was over, Chicago just didn't seem to know that we were there. We didn't want to write Daddy for money, having come against his wishes. Just in time, we got an offer to appear at the Chicago World's Fair. But when our concession closed, our salary checks were held and, for the first time in our lives, we were penniless! And that was, also, the first time I ever bearded a manager in his den. I

guess he wasn't a very good bearder, though, because although I demanded our money in loud, ferocious tones, he just turned to me and said, "Put up and git!" - and he looked so much like a gangster that we "got!"

So then I had my first and, I am happy to say, my only experience of Facing Starvation With A Smile! Mother and the girls were out canvassing the agencies and it was up to me to perform a miracle with the two eggs and the one aged piece of bread, which was all that remained to us of this world's goods. Well, sir, I just scrambled those eggs, to make them go farther, and I dried that bread in the oven, dryer than it *was*, I mean, and when Mom and the girls got back we had a celebration out of *that* little snack on account of how they'd landed us a job and it would mean enough money to get us home!

We got home. Daddy didn't say anything. But he had that "Woman's Place Is In The Home" look in his eyes again, and back to school we went. We did do our act occasional weekends. But when audiences in the Valley theater in Lancaster and the Strand Theatre in Long Beach tittered at our imitations of the Brox Sisters and when a smart-aleck boy in the balcony threw an orange at us one night - well, our weekends were spend at home, too!

I had my First Crush on a boy at about this time. I was getting over being allergic to boys by now. His name was Galen Reid and I think he must have "conditioned" me for my crush on Mr. Gable because he looked sort of like him, in a small way. Anyway, he sent me a Valentine on Valentine's Day. And that was not only my First Attention from A Boy but also it was the fanciest valentine of any girl in the school! He later confided to me that he had paid *twenty-five cents* for it and I was simply Overcome. I think it was then that I first began to exercise my Feminine Wiles, like washing my hands now and then, you know, and combing my hair, and even putting some very white powder on my nose when Mom wasn't looking. Also, I would let Galen ride me home from school every afternoon on the handlebars of his bike. And as our house was directly across the street from

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the school, it took a little maneuvering. I always pretended I had turned my ankle or that the street was muddy or something so it wouldn't seem *too* silly.

Well, the next Momentous Occasion in my life was my First Meeting with Mickey! It took place in the corridor of Lawlor's Professional School where, after Suzanne was married and Jimmie was Keeping Company, I was enrolled. Mickey had been sent out into the hall for punishment. So had I. I sort of stuck around, eyeing him - and I saw that he was combing his hair and that he had got the comb stuck in his mop. Always the helpful type, I offered to help him get the comb out, and I nearly scalped him!

Oh, and my First Love Note was from Mickey! He sent it to me in the classroom. It said, "I love you. Do you love me?" It was almost fainting with excitement, with the Drama of It All! And I wanted to make the most dramatic answer possible. Just the night before, it so happened, I had seen the picture, *Silver Dollar*, and I remembered, word for word, the lines that heroine spoke when the hero told her he loved her. So I wrote them down on a piece of paper, made a spitball if it and threw it to Mickey. Then I waited, my pulse in an uproar. The I saw him look at me, but - *with icy contempt in his eyes!* At the noon hour, he just brushed past me in the hall. "Oh," he sneered, simply sneered, "so you saw *Silver Dollar*, too, did you!" Well, you may *imagine* what came next!

Judy Garland's new contract, recently filed in Superior Court, shows that Judy will receive \$2,000 per week for the next three years, \$2500 for the following two years, and \$3000 for the last two years. That gives her a total salary of \$680,000 for seven years. - (Editor's Note.)





PART II "MY PAST—and PRESENT!"

WELL, as I said in Part I of MY LIFE, you may imagine my embarrassment, me answering Mickey's love note, my first love note, too, with words copied right out of a movie heroine's mouth! I guess that was the first time in my life, speaking of firsts, I was ever acutely embarrassed, so embarrassed



Garland's



Highlights of Judy's career are illustrated on facing page, lower left: as Dorothy in "The Wizard of Oz"; receiving the Junior Academy Award from Mickey Rooney; autographing in cement of Grauman's Chinese Theatre, with her mother and Mickey looking on; and closeup with George Murphy in new film, "Little Nellie Kelly."

By

Judy Garland
as told to Gladys Hall



I wanted to die. And, of course, being young, I thought I would, most any moment. But Mickey is a very understanding boy, as boys go. After about two days, he didn't hold it against me any more.

As a matter of fact, Mickey was the first boy I ever let kiss me without slapping him down. It was a birthday party kiss, only a kind of a kid kiss, but still—gosh, though, when I remember how we used to talk at Lawlor's Professional School, about how we'd be big stars on the stage someday and about how rich and famous and glamorous we would be—well, that's what's so amazing that we wound up together like this! Anyway, Mickey is my best pal. He always was, even when he teased me, he always will be, even if I do have to listen to him rave about other girls.

Right about now, along comes my first big break! Both my sisters got married, as girls will, and although I worked hard at school, was on the baseball, volley ball and basketball teams, had a lot of friends now, who didn't snoot me, still and all, I was lonely. I missed the girls. I missed the days when we were all in the theater together, so warm and cosy. Daddy sensed the way I felt. So he sent Mother and me to Lake Tahoe for a

little vacation. I really do owe my break to Daddy. Because if he hadn't been thoughtful, if he hadn't sent us on that vacation—when I think—!

Well, so one night we were sitting around the campfire and I sang for the bunch. As Fate would have it, a talent scout was among the guests. He told Mother he wanted to take me to the M-G-M Studios. He said I should be in the movies. Well, (Please turn to page 69)

Part Two of Judy's "Life Story," published in the January 1941 issue of "Screenland" magazine, ends in the latter part of 1940. She's on the cusp of superstardom and MGM knew it, making Judy a fixture of the many fan magazines that were on the market. These were the years before television, and fan magazines added a visual dimension that radio could not. They were also vital to the making, or breaking, of a film star. When this article was written in 1940 Judy had yet to begin work on *Ziegfeld Girl* which took up the latter part of 1940 and early 1941.



Judy Garland's Gay Life Story

PART II

"MY PAST - and PRESENT!"

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As a matter of fact, Mickey was the first boy I ever let kiss me without slapping him down. It was a birthday party kiss, only a kind of a kid kiss, but still—gosh, though, when I remember how we used to talk at Lawlor's Professional School, about how we'd be big stars on the stage someday and about how rich and famous and glamorous we would be—well, that's what's so amazing that we wound up together like this! Anyway, Mickey is my best pal. He always was, even when he teased me, he always will be, even if I do have to listen to him rave about other girls.

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Well, so one night we were sitting around the campfire and I sang for the bunch. As Fate would have it, a talent scout was among the guests. He told Mother he wanted to take me to the M-G-M studios. He said I should be in the movies. Well, it was just like his words

were dynamite. They blasted Mother and me right out of that hotel and onto the train and home. I kept saying, "Oh, he'll forget it—oh, he didn't mean it—oh, they won't want to see *me*!" but between us, in my bones I felt this is IT! It was what you call a premonition. I believe in premonitions.

And why not? For the call came. My first studio call! It just so happened that Mother wasn't home, so Daddy took me to the studio. It was the first time he'd ever done anything in a business way with us girls. He'd always left the bookings and interviews and such to Mother. I'm glad, now, that he did go with me. I like to feel he brought me luck.

Well, we got to the studio and went into the casting office and there they stopped me, dead in my tracks! They said "No Babies Today!" I told them I was Judy Garland (they looked blank). I told them I had been sent for (they let me in).

I sang for half a dozen people. And finally I was sent to Mr. Mayer's office. I sang everything I knew for him, every song I'd ever heard in my life. Like always, you couldn't stop me! When I had exhausted my repertoire, and myself, *and* Mr. Mayer, he asked me if I could sing *Eli, Eli*. I said yes, and proceeded to wail my head off. When I got all through, Mr. Mayer didn't say one word, good or bad. He didn't smile or he didn't frown or *anything*. He just said, "Thank you very much," and I walked out. And I thought, another false alarm!

When I got home and told Mom where I had been, she gave one loud, piercing scream, and said, "You *didn't* go to Metro-Goldwyn-Mayer looking like THAT?" I said I did and I think she would have fainted, had she been the fainting kind. But three days later, the phone rang. I was told to come to Metro and sign my contract. I was just thirteen then. And it was the biggest day in our lives. I remember how, that evening, Mom and Daddy and I just stayed at home. We didn't even have one of our usual celebrations. We didn't need ice cream and store cake to make that evening a party! We were too happy to celebrate. I'm glad we were like that, that night, just the three of us, alone. For it wasn't to be

the three of us, much longer.

Of course I went around in a daze, thinking, What will my first day be like? Will I play love scenes with Clark Gable? Who will I meet? Will everyone realize I'm a movie star? Where will I go first?



Deanna Durbin, Jackie Cooper, and Judy enjoy comparing stamp collections.

Guess where I *did* go first, for Pete's sake? Right to *school*! Much to my rage and disgust and amazement (I've always just detested school) that's where I went! It helped a lot to have Mickey there. "Hi, *you* again!" that's the way we greeted each other. And Deanna Durbin was there, Gene Reynolds, Terry Kilburn, quite a few of the kids. But especially, of course, it was fun to be with Mickey again. I remember how, that first day, he took me on a tour of the studio lot.

wouldn't?

But to jump ahead a little (I told you I wouldn't be able to write a proper autobiography) my first real beau was Jackie Cooper. My first real crush. The first time I ever counted daisy petals and read poetry and sang sad songs with a "meaningful" look in my eyes was over Jackie Cooper. I had to maneuver ways to get to see him. And I did. Just the way I maneuvered with Galen Rice, when I was very young. Like I found out that

Part Two

On our tour we saw Myrna Loy, Joan Crawford, Bob Young—and *Clark Gable*! Mickey practically had to support my tottering footsteps after I saw Mr. Gable. I remember him saying, "Gosh, dames are awful silly!" just because I acted up over Mr. Gable, as who



Judy Garland's Gay Life Story

Part Two



Pal and co-star Mickey Rooney helps Judy cut a rug.

Jackie was going to a party at Edith Fellows' house. Now, I hadn't seen or talked to Edith for ages. But I soon fixed that! I called her on the phone and was just too chummy for words. And I talked and I talked. Every time it looked as though we'd just have to hang up, I'd think of something else I just had to tell her. I talked until I am sure she invited me to her party just to shut me up.

Well, Jackie took me home from the party! It took me all evening to work that, lots of songs and sad eyes and such acting as I have *never* done on the screen! And boy, when

he took me out to his car and I saw it was a chauffeur-driven car, did I ever feel like Lady Vere de Vere! Whoops, I thought, this is the life, a boy with a car and a chauffeur. We got home and, Jackie being a perfect gentleman, he escorted me in. What was my horror to walk into the living room and find my Mother and Dad *down on the floor*, counting the nickels and dimes which were Dad's box-office "take" for the evening! Jackie said, in a whisper, "What do your folks do, run a slot-machine?" I was SO mortified.

My first grief came soon after I'd signed

my movie contract. It was my Dad's leaving us. Something I never thought could happen, something I know would never have happened, for any lesser reason than Death. He had meningitis. He went away in three days. One of the things that hurts now is knowing that if it had happened to him a little later, he might have been saved. Because now sulfanilamide is a cure for meningitis. But then, there was nothing they could do for him, they didn't know what to do. I had thought I was heartbroken many times before that. Now I knew what heartbreak really feels like. It makes you grow up, a thing like that, a loss that's deep and forever.

I did my first broadcast the night Daddy went to the hospital. We didn't know, of course, that he was anything like as ill as he was. It was on KHJ, Big Brother Ken's Program, and I recited "Boots" and sang *Zing! Went the Strings of My Heart*. I didn't have any mike fright at all. I never have any fright, mike or camera or stage. Anything that's entertaining, anything that's *theater* makes me feel right at home.

Well, my first screen appearance, as I am afraid some people will recall, was a short called *Every Sunday Afternoon* which Deanna and I made together. Deanna sang opera. I sang swing. We both would like to forget that sorry little shortie—but I am putting down all of the first things in my life, I can't skip that, much as I should like to. Then I made my first, full-length picture, *Pigskin Parade*. I should also like to have amnesia when I recall *that!* I was loaned to 20th Century-Fox for that picture and it was in that I saw myself, for the first time, on the screen. I can't TELL you! I was so disappointed I nearly blubbered out loud. I'd imagined the screen would sort of "magic" me. Well, I never got over it, I hated it so badly! I'd expected to see a Glamour Girl, as I say, and there I was, freckled, fat, with a snub nose, just little old kick-the-can *Baby Gumm!* And I tried so hard, I acted so forced—ohhh, it was revolting! It didn't help a bit that Mom and the director and lots of people said I was good.

But I get over things pretty quickly. Someone once told me I have a "volatile element"

in me, whatever that means. Anyway, I started to work very hard. The studio began "grooming" me, I learned how to walk, how to carry myself better, I got to know the other players on the lot. And I began to work with Mrs. Rose Carter, who was engaged by the studio as my private tutor.

For the first time in my life, schoolwork became a pleasure. For instance, I had never been able to do geometry, it was plain nightmare to me. Well, Mrs. Carter found out how I love art, drawing and all, and she explained that geometry is nothing but a series of drawings worked out in figures instead of colors. I soon discovered I could solve angles, no matter how intricate. Then, thanks to Mrs. Carter, I learned to appreciate Bach, Beethoven, Brahms, Verdi. Now I have a collection of 2,500 records, including the classics and swing. It was Mrs. Carter who put me wise to the fact that modern fiction is pale compared with history. She encouraged me not only to love art but to do something about it, to sketch and a print and draw. That first year, on Mother's Day, my gift to Mom was a portrait of Dad that I made from an old tintype.

It's skipping way ahead to tell you about my graduation—anyway, last June, right after I was eighteen, I went into my dressing room (which was also my schoolroom) one day and there was Mrs. Carter, packing away books and portfolios and things, like mad.

"What are you doing, Rose?" I asked.

"Doing!" said Rose, "why, I'm getting rid of these pesky schoolbooks! Isn't this a sight your eyes have been sore to see? Don't you realize you are through with them forever?"

And then, of all things, I began to cry! If anyone had ever told me I'd cry at the sight of some vanishing schoolbooks I'd have committed them to the loony-bin. But I just blubbered, "I'm sorry I'm through and—but—well, if I *have* to be through, I want to graduate with a—with a *class*. I want to be like other girls my age, at my graduation, anyway!"

So, I did graduate with other girls, like other girls. On June 26th, 1940, I was a member of the graduating class of University High



Judy Garland's Gay Life Story

School. And I wasn't one speck different from any of the other 249 girls! I wore a plain blue organdy dress, like they all did, and carried a bouquet of sweetheart roses, just like the others. The flowers were provided by the school and I've got one of them pressed in my scrapbook. I almost missed my place in line, too, because Mother sent me a lovely corsage of mystery gardenias and Mickey sent me a cluster of *orchids* and I had to dash into the audience and explain to Mom that I *loved* the corsages but I just *couldn't* wear them. "I can't be different from the other girls, Mom," I said, "Please don't be hurt, but that's the way it is." Mom understood, like always. I wouldn't even let Mickey come to my graduation. I certainly *would* be "different," for Pete's sake, if I'd had Mickey Rooney at my graduation! And I wouldn't have any cameramen there, or anything—and it was all wonderful.

But now I have to go back three years, just a little hop, to the lots of first things that began to happen then. The first time I met Mr. Gable, in particular! Well, the way it happened, I was in Roger Eden's office on day (Roger is a musical coach at the studio, and my instructor) and I begged him to let me sing *Drums in My Heart* which he had arranged for Ethel Merman. He told me I was too young and unsophisticated to sing a song like that. Now, I have a quick, fiery temper and you know how a girl *hates* to be told she is "unsophisticated," not to mention "young," migosh! So I just stormed out of his office and then cooled off, *right* off, like always and came meekly back again. And Roger suggested that we compose a song just for me. He said, "Now, what or whom, would you like to sing about?" And I said, quick like, "Mr. Gable!" And Roger looked as if he was trying not to laugh and so then we made up the song, *Dear Mr. Gable*.

Well, it was Mr. Gable's birthday, the first day I met him. Roger took me onto the set of *Parnell*, which Mr. Gable would like to forget but I have to just mention it, and I sang "Dear Mr. Gable" to him—and he cried! Imagine making Clark Gable cry! Imagine being *able* to! And then he came up to me and put his



Judy's crush Clark Gable gives her a big hug after she sang "Dear Mr. Gable" to him at his birthday party.

arms around me and he said, "You are the sweetest little girl I ever saw in my life!" And then I cried and it was simply heavenly!

Just a few days after this, came my first pieces of real jewelry—my charm bracelet from Mr. Gable. It's all tiny, gold musical instruments, a tiny piano, harp, drums, violin and so on—and the only other charm is a teensy golden book which opens and there is Mr. Gable's picture in it and an inscription which says: "To Judy, from her fan, Clark Gable." As long as I live and no matter how many jewels life may bring me I will always keep that bracelet, along with the little diamond cross my Dad gave me on my last birthday before he died, and my first wrist-watch which was from Mother.

My first premiere came along about this time, too. It was *Captains Courageous* and it was at Grauman's Chinese Theatre and I went with Mickey! I wore my first long dress and my first fur coat, a gray squirrel, which I wore for daytimes and evenings, too. When I was seventeen, Mom gave me a ruby fox

which I was only allowed to wear on special occasions and when I was eighteen she gave me my wonderful, white fox cape, full length! I got my first car on my seventeenth birthday, too, a *red* job, like I'd dreamed.

But I was talking about my first premiere—Mickey sent me a pikake lei instead of just a commonplace corsage. Pikakes are like small, white orchids, only with a heavenly fragrance, and they grow only in the tropics and Mickey'd had them flown by Clipper from Hawaii!

I suppose I'd call that first premiere my first date, too. And if there is anything more important than a first date in a girl's life, I don't know what it is.

Here's what I think about a first date: first of all, a girl should *act her age*. I mean, if you are fifteen or sixteen, you shouldn't go out looking as though you had just graduated from kindergarten, of course, but neither should you try to look like a Senior at a Glamour Girl School. If you are wearing your first long dress, or even any new dress, I think it's a swell idea to try it on several evenings before your date, just to sort of get acquainted with it. So that you can practice being nonchalant. So you won't fall on your face when you go into a theater or restaurant. And I don't think First-Daters should overdo the makeup stuff, either. I know I just used a little thin powder, just a touch of rouge because the excitement made me look like the ghost of my grandmother. And a very light dash of lipstick. And NO MASCARA! 'Cause if you forget and rub your eyes or laugh until the tears come, your face gets all smudged up. Most of all, on a date, I think a girl should *be herself*. It's a temptation not to be, I know. I've had my moments when I thought I'd try to act like Marlene Dietrich or even Garbo. And then I'd figure that it was my natural self, such as I am, that attracted my date in the beginning, so why take a chance on changing into something he might not like as well?

Well, anyway, lots of first things were happening, three years ago, like I said—I played in *Broadway Melody of 1938* and that was the first real step forward in my Career. Not

Part Two

to mention that it was then that I first met Robert Taylor!

Then I made *Love Finds Andy Hardy* and I really believe that's my favorite of my pictures. Mickey and I had lots of fun together while we were making that, same as we had fun making *Strike up the Band*—we'd tear down to the beach weekends and "do" the amusement piers, and we'd come home loaded to the gills with Kewpie dolls and Popeyes. Mickey is an expert shot with the rifle and I'm a dead-eye aim with baseballs, so we'd be pretty even-Stephen on prizes.

We had our "crowd" by this time, too—Mickey of course, Jackie Cooper, Bonita Granville, Bob Stack, Rita Quigley, Helen Parrish, Ann Rutherford, Leonard Seuss, most of them were in our gang then and are now—and in the evenings we'd get together at my house or one of the other kid's houses and we'd play records, dance, "feed" on hot chocolate, chili and beans, wienies, brownies, popcorn, cokes, our favorite items of "light" refreshment!

We had jolly times, we still do—it was mostly all fun and nothing very serious. We'd all sort of date each other, I'd go out with Mickey, with Jackie, later with Bob Stack; the other girls would go out with them, too; there were very few jealousies—we were pretty deadly in earnest about our work—of course, I often thought I was in love—but I used to worship people from afar more than those who were dunking their doughnuts in my hot chocolate. I'd have crushes on people who thought I was a little girl—my doctor, for instance, I was insane about him—he's fifty, I think! And every time I'd have a crush, I'd think, this is real love! But in saner moments I know I have never really been in love, I always recover too quickly. Columnists and gossip are always trying to make out that I'm serious, about Bob Stack, for instance, or Dan Dailey, or this one or that. But I'm not, I never have been and *I don't intend to be*, for quite some time to come!

Now, let's see—dear me, I *hope* I'm getting what serious biographers call "Chronology" into this manuscript! Well, after I was fifteen, first things happened to me so sort of



Judy Garland's Gay Life Story

fast and furious, I get addled. Anyway, two very important first things comes in here, I know—I played Dorothy in *The Wizard of Oz* and that was a dream I'd dreamed ever since Daddy read the *Oz* stories to me, backstage, when I was just a kid. And just before I stopped being Judy and became Dorothy, I built—my own home! It's sprawling and it's white and it's surrounded by trees and flowers and a tennis court and, this year, we put in a swimming pool which is the rendezvous, every Sunday afternoon, for the crowd. My bedroom is all done in chartreuse and brown and the walls are lined with my favorite books. I have my own dressing room and bath, too.

Well, when I made *The Wizard of Oz* not only did I actually live in the Emerald City, not only did I pinch myself black and blue every day to make sure I was awake, not dreaming, but also Dorothy won me my first Academy Award for a performance by a Juvenile Actress! And Mickey presented me with the golden statue. Mickey and the statue looked like they were swimming, because of the tears in my eyes.

Next I think of *Babes in Arms* and, especially, of the preview which was at Grauman's Chinese and which was the first premiere of one of my pictures that I ever attended. Again with Mickey, naturally. And that was the night I was invited to put my footprints and handprints in the forecourt of the theater. Mickey's were already there and, of course, Clark Gable's, Harold Lloyd's, Shirley Temple's, oh, all the *big stars*!

I wanted to look glamorous that night, as I had never wanted to before, or since. Well, I bite my fingernails and I felt sick because I couldn't have long, glittering ones like Joan Crawford's. So the manicurist fixed me up with artificial ones. After I placed my hands in the wet cement I went into the theater and after a while I thought a creeping paralysis had set in, beginning with my fingers! They felt all numb and heavy. I was in cold sweat until we left the theater and then I realized some of the cement had got under my nails *and hardened on the false ones*! I went to a party afterwards feeling like Dracula's

daughter, with talons! The next day I had to have them *chopped off*! That was my first and last attempt at being glamorous.

After *Babes in Arms* the studio sent Mickey and me to New York on a personal appearance tour. We did six shows a day so, of course, we didn't have much time to sightsee. Mom said 10:30 was curfew and Mickey kept to that schedule, too. But we did manage to spend one evening at the Rainbow Room. We wanted to know how it felt to dance "on top of the world." That trip was the first time I really shopped in New York, too. Boy, did I sweep in and out of Fifth Avenue's finest! It was the first time I bought semi-grown-up clothes.

And that was the time Fred Waring asked me to appear as a guest on his radio program. Of course I accepted, thinking he just wanted me to say "hello." Do you know what he did? He had his entire program dedicated to *me*! And his theme song for the evening was "Over the Rainbow," which happens to be my favorite song. So I sang all the songs from *The Wizard of Oz* for him and a good time was had by all, most especially by me!

Oh, and I must tell about my sixteenth birthday. We had a party at my house and my brother-in-law, Robert Sherwood, brought along his La Maze orchestra. Mickey was the master of ceremonies and we staged an entertainment program of our own. I sang two numbers, and Jackie, Bonita, Ann, Helen, Buddy Pepper, all of them did turns. We had a ping-pong tournament, too, and Mr. Rooney walked off with the honors! At midnight we served a buffet supper. I wore a new, white, sharkskin sports dress with flowers appliqued on the pockets. And in my hair I wore the gardenias, which Mickey sent me—oh, and in the midst of the festivities, two blue lovebirds in a blue and white cage were delivered to me. And the card attached read, "Happy Birthday to My Best Girl, Judy—Clark Gable."

But I guess the *most* important first thing that happened in 1938 was that, for the first time, I became an aunt! Jimmie says it's really a little more important that *she* became A Mother than that I became an aunt. I

wouldn't know about that. I only know that I always wanted to be an aunt. And that the circumstances of my aunthood befell me under circumstances which were pretty extraordinary! 'Cause *I* was in the hospital, too! It was right after my automobile accident. One bright morning, a few days later, my nurse told me she was going to take me "visiting." She bundled me into a wheelchair and we headed for the "baby floor." There, for the first time, seen under glass, so to speak, I first beheld my first niece, Judy Gayle [sic] Sherwood, my namesake as well as my niece! Born in the Cedars of Lebanon Hospital while I'd been recovering from my accident—both of us under the same roof!

So now, I guess, I'm pretty much up to the Present. I made *Andy Hardy Meets Debutante* and then *Strike up the Band*. And did we have ourselves a time, Mickey and I, while we were making that. After doing our "Conga" number, talk about being in a lather! Between scenes, Mickey'd mostly play the songs he was writing to me, and I'd make recordings for him and all. I was just like the character in the picture, where Mickey was concerned.

And now I'm playing my first grown-up, dramatic character part in *Little Nellie Kelly*. I even *die* in *Nellie*. And—and this is a VERY important first in my life, *I play my first grown-up love scene* in this picture, too! I'm really blushing even as I write about it. I, who have said I was never embarrassed on the stage, in front of a mike or a camera, take it all back now. George Murphy plays my sweetheart (*and* my husband, *I play a dual role, too!*) in the picture. And he was certainly the most perfect choice, for he is so kind and tender and understanding—and humorous, too. But just the same, after we made that love scene, I didn't know what to *do* or where to *look*. I'd just kind of go away between scenes because I *couldn't* look at him. He kept kidding me, too, saying he felt like he was "in Tennessee with my child-bride!"

And—well, my goodness, I guess that's about all! I guess a girl hasn't *much* of a Life Story when she's just eighteen because, of course, she hasn't had much life! Although I

Part Two



Judy receives her special Oscar from Mickey Rooney

do think I've had quite a Past and I know I'm old enough so that it's been fun to Remember. And I also know that, at the end of my first eighteen years, as I write "Finis, The End" to my first Life Story, I'd like to say some Thank You's, quite a lot of Thank You's—first of all to Mom and Daddy, of course, for all the things they did for me, for everything they were and are to me; and to my sisters for their patience with me, and the fun we had; and to Mr. Mayer for believing in me; and to Mrs. Carter and Roger Edens and all the directors who have helped me and all the people who have worked with me—and to Mickey, naturally—I don't know what for, just for being Mickey, I guess—and to all the magazine and newspaper people who have been so kind to me—and to my fans, who are my friends, and who have made me what I am today—to—well, to just about everyone and everything—yes, to everything and everyone who have made my first eighteen years of being alive so swell, and such fun!





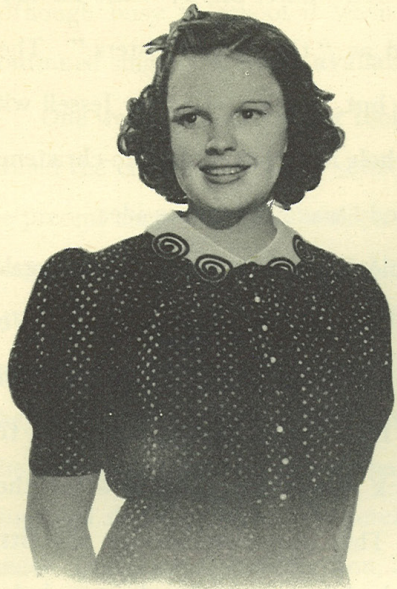
Bonus:

The Judy Garland Album

Published in the United Kingdom in early 1940, this album also presented Judy's life story at that point (up to *The Wizard of Oz*) followed by sheet music of some of Judy's film songs as noted on this cover page, with some slightly incorrect song titles plus one that Judy did not sing on screen, "The One I Love." The following are the "bio" pages. MGM was really pushing Judy's story in 1940 and it's no wonder, she was their biggest new star.

Bonus: The Judy Garland Album

JUDY GARLAND HER LIFE STORY

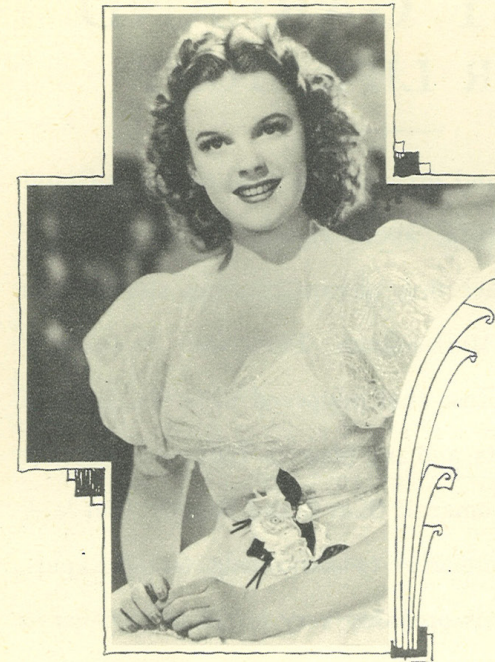


Judy Garland first saw the light of day in Grand Rapids, Minnesota, about eighteen years ago, but when signing her first picture contract she gave as her birthplace Murfreesboro, Tennessee. It was only a white lie, because that happened to be the home of her grandparents, and any place in Tennessee probably sounded more romantic than Grand Rapids; but later on she was good enough to acknowledge Grand Rapids, and that town is probably very proud to own her as one of its little citizens.

Her real name is Frances Gumm—but nobody ever refers to that—and her two elder sisters christened her “Baby” Gumm.

She was the daughter of a real vaudeville family. Mama and Papa did an Act, and her two elder sisters also did one. When Mom and Pop were on the stage it was the duty of the children to sit in front and lead the applause, and the parents did a similar good turn when the children appeared; so there was always a certain amount of success guaranteed. In addition, Father also managed the local Vaudeville House.

Her first appearance on the stage was by way of a birthday celebration at the age of three, the idea being to join her sisters, take a bow, and sing a chorus of “Jingle Bells”; but Judy, who apparently never suffered the agonies of stage fright, gave herself enough encores to get through five choruses before Dad carried her off. Thereafter she was a permanent



feature of the Act. Later on, by some mistake, they were billed as “the Glum Sisters.” They were anything but. It was George Jessell who suggested the whole family should be re-christened Garland, and Judy was Baby’s own idea.

Her first solo appearance was in Los Angeles at the age of four, singing “I Can’t Give You Anything But Love” in the character of Cupid complete with Bow and Arrows. Somehow the arrows got stuck in the receptacle in which they were carried. This didn’t embarrass the little artist, and she had to sing seven choruses before the audience would let her go.

Life to her and the other members of the family has not always been a bed of roses. There was the time when she, her mother and sisters, were stranded through the closing of an engagement at the Chicago World’s Fair. Their cheques were held, in fact the hold-up was so complete that they never did come through. At last their only sustenance was a mouldy loaf and two eggs between four of them. It was Judy’s suggestion that the eggs should be scrambled because they would go further, and the bread be discarded. From then on she wouldn’t look at scrambled eggs, it brought back too many unpleasant memories.

Just when it seemed that they would have to sink their pride and write home to Dad for money, they were offered another engagement. Did they scramble to get ready! The job gave them just enough for tickets for home—California and Dad—and how homesick they all were!

They must have had an invisible jinx in the Act because they arrived back with nothing to show for their long engagement, because at the station their suit-cases were stolen, and all that was left were the things they stood up in. Judy now believes in firmly holding on to all suit-cases.

Soon after their return Cupid appeared at the Garland home, and Sue and Virginia got married. This looked like the finish of an acting career, and Judy went back to school.

Bonus: The Judy Garland Album

Although busy at school it wasn't sufficient for an active soul like Judy, because she still continued singing on every available occasion.

One week-end her mother took her to Lake Tahoe. Sitting round a camp fire she entertained the crowd with a few solos. A talent scout from the M-G-M Studios who happened to be present suggested she should try for an audition as soon as possible after she returned home. Soon, to Judy, meant now; and the next morning she presented herself at the M-G-M Casting Studio; but, as she confessed, trying to get into a Studio was like knocking her head against a brick wall. Somehow she slipped in, but was quite unable to convince the office executive that they needed her services. They were nice about it, but said she was too young. Once again the determined Judy didn't see passing up such an opportunity. She was in—she had come to sing, and sing she would; so, perched on a desk, she sang chorus after chorus of everything she knew. Amazing confidence won, and the great chief, Louis Meyer, coming to find out who was serenading the staff, took her in for a private audition. She sang and was signed.

Although her career had started, she still had to go to school on the lot; but fancy having schoolmates like Deanna Durbin, Mickey Rooney, Gene Reynolds and Freddie Bartholomew—it was in itself as good as being in a film. Judy still keeps up her studies, and at eighteen is planning a private university career with her own tutor.

In her early contacts she met Clark Gable. She was thrilled, and wrote a song called "A Fan Letter to Clark Gable." When they were better acquainted she showed it to him, and he liked it so much that it was introduced in one of his pictures. To Judy, Clark Gable is almost an idol, and Judy is Clark Gable's favourite artist, and he said it with a marvellous gift bracelet.

Judy's first picture was a Short with Deanna Durbin, called "Every Sunday." Deanna sang Opera and Judy Swing.

Her first important film, however, was "Broadway Melody of 1938" in which she met such stars as Eleanor Powell, Robert Taylor, Frances Langford and Una Merkel. They all took



her to their hearts and treated her like a grown-up, and it was a wonderful experience.

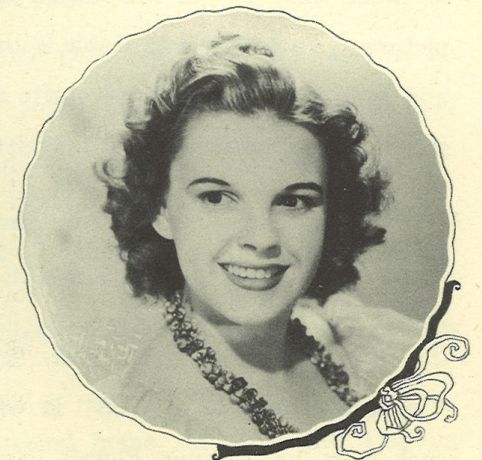
Then came "Everybody Sing" in which she sang her song to Clark Gable. Next, her favourite of all, "Love Finds Andy Hardy." Judy considers this one of her biggest successes. It seemed to be about real people and it was hardly like acting at all. Perhaps also because of her collaboration with Mickey Rooney.

This led to even greater heights when she was starred as Dorothy in the "Wizard of Oz." No one who saw this wonderful film could help being captured by her sweet simplicity. It was a part that she was already familiar with from babyhood, because her father loved to read the play to her. He died in 1937, and Judy's only sad thought was that he did not live to see his daughter come to life in that role. She had certainly come a long way since her vaudeville days, but her stage experience had nevertheless been invaluable.

She confesses that she had a yearning to appear on the legitimate stage, and at one time considered films as a means to that end. After a round of personal appearances, however, Judy was disillusioned. The stage did not have the glamour of the picture; moreover, she missed the friendly atmosphere of Hollywood and her friends, particularly Mickey Rooney and Freddie Bartholomew.

After this followed a renewal of her starring partnership with Mickey Rooney in "Babes in Arms" and "Andy Hardy Meets Debutante."

Judy loves it all and considers she is the luckiest girl in the world. If work can be fun and at the same time bring enjoyment to millions, what more could anyone want? She wants also to share her good fortune with others who have not been so well blessed. She has a Fund for a future Judy Garland Hospital for Crippled Children. One of her greatest friends, a famous Doctor, is helping her in the idea, and was one of the first contributors.



Bonus: The Judy Garland Album



“EVERYBODY SING”

Judy, in the character of Judy Bellaire, gets a part absolutely made for her in the film “Everybody Sing,” as an adolescent bitten with the swing fever at a High School for Girls. She tries to convert the morning singing-hour into syncopated pandemonium. For the fifth time she is expelled, but dreads the consequences of breaking the bad news to

her family. However, on arrival they are too engrossed in their own crazy pursuits to even listen to her. The father, Hillary Bellaire (Reginald Owen), is feverishly writing a new play ; while Diana (Billie Burke), his wife, is rehearsing a part in another new production with Jerrold Hope, a bad actor but in whom she has more than a professional interest.

Olga, a Russian maid, is living in the past because the present is too hectic. Enrico (“Ricky”) Saboni (Allan Jones) is a chef who sings at a cafe in his spare time, and he and Olga are the only ones who have any real money. Judy, not quite fitting in with the scheme of things, is to be sent to Europe, and her parents see her off—at least, that’s what they think ; in fact Judy returns ashore in a packing-case. She gets her opportunity to sing in the same cafe as “Ricky,” and is such a success that “Ricky” talks the proprietor into backing a show for her.

Judy’s parents learn that she is still in America, and all about her production ; but on rumours that she is being kidnapped abandon the opening of their own play. Judy’s production is a riot and she, of course, makes a big personal success ; and so everybody is reconciled and happy.



“BROADWAY MELODY OF 1938”

In “Broadway Melody of 1938,” although Judy did not have a big star part, she had the great benefit of working with such stars as Robert Taylor, Eleanor Powell and Sophie Tucker. The latter gave up a lot of spare time to rehearsing and training her, and Judy was an apt pupil.

The story of “Broadway Melody” has both a sporting and stage background and opens with Caroline Whipple (Binnie Barnes) an ex-chorus girl married to a wealthy man, which enables her to maintain a large racing stable. The favourite, Star Gazer, having gone lame, Caroline decides to auction him.

Bonus: The Judy Garland Album

Sally Lee (Eleanor Powell) adores Star Gazer because he was raised by her father ; and with the financial assistance of Steve Raleigh (Robert Taylor), a handsome and successful song writer, plans to buy him.

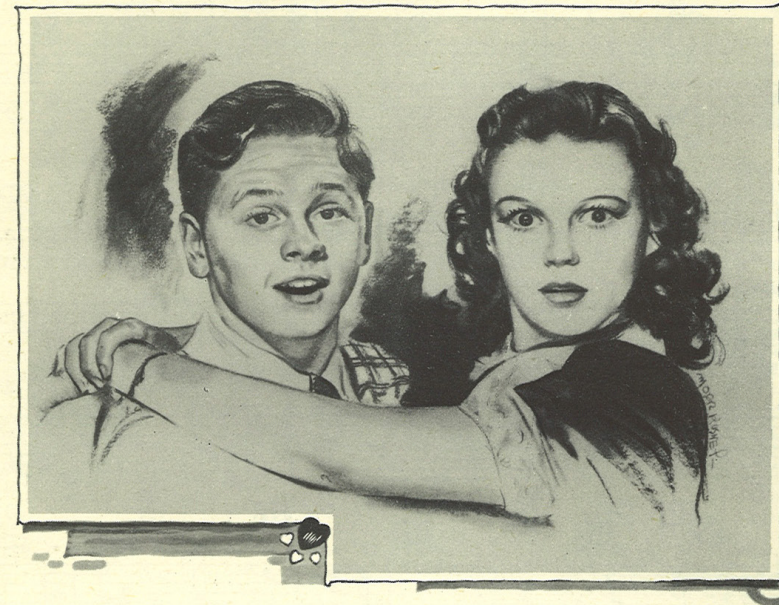
Caroline and Steve meet, and the lady is immediately attracted to the gifted writer. She learns, however, of his interest in Sally ; and the green-eyed god comes into action. When Sally bids for Star Gazer, Caroline, thinking she has little money, insists that it be knocked down to her in the hope that she will not be able to pay ; but Sally completes the purchase, and becomes the new owner of a budding champion steeplechaser.

Sally is living quietly in a theatrical boarding-house kept by Alice Clayton (Sophie Tucker) ; and it is here that she meets Betty, the daughter (played by Judy).

Caroline, who was to have backed a musical show for Steve, draws out ; and it is Sally who, by selling a share in her horse and promising a part to the stagestruck nephew of an Italian barber, gets a promise from the latter that if the horse wins the race he will find the money to produce the show. Of course, Star Gazer wins and the show goes on. Sally plays the leading role, and she and Steve are happily reunited.



Robert Taylor and Eleanor Powell



“LOVE
FINDS
ANDY
HARDY”

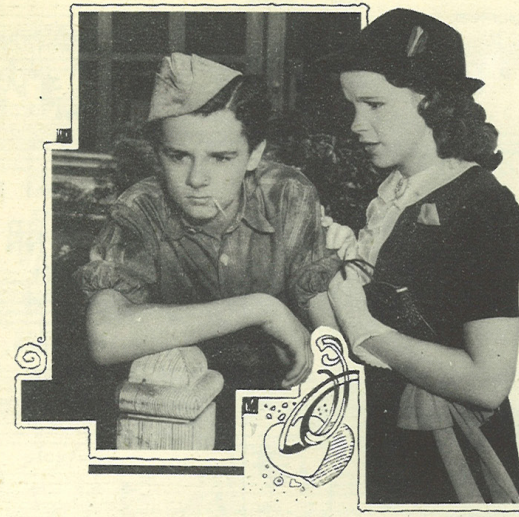
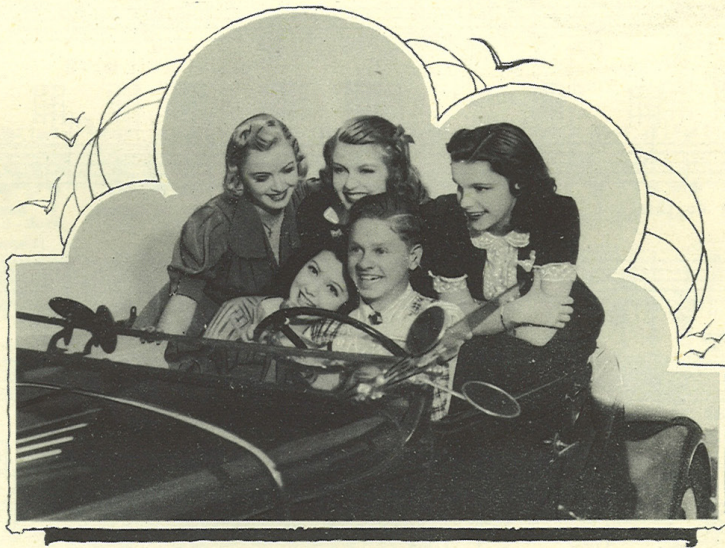
“Love finds Andy Hardy” is another of the series of the Hardy family, with Judy, as Betsy, playing the young but wise friend to Andy. Andy is buying a second-hand car, on which he has paid twelve dollars but owes eight. In order to complete the payment he agrees to take care of Betsy’s friend, Cynthia (Lana Turner), while “Beezy” (George Breakston) is on vacation. His principal object in acquiring the car is to impress his friends at the forthcoming dance at the Country Club House in Carvel.

Andy makes friends with Betsy, who is visiting next door ; and trouble starts when Polly (Ann Rutherford) wires she will be in Carvel for the big dance because Andy has already promised to take Cynthia. Another blow falls when “Beezy” wires that he is in love with another girl, and fails to send the eight dollars.

Bonus: The Judy Garland Album

Judge Hardy (Lewis Stone) is kept in ignorance of the acquisition of the car because he objects to youngsters driving cars. In the meantime, Mrs. Hardy (Fay Holden) is called to Canada by the illness of her mother ; and the daughter, Marion (Cecilia Parker), takes over the management of the household. Judge Hardy is anxious because he has not heard from his wife, and Andy arranges to contact her through an amateur radio set owned by one of his friends. Andy is in disgrace at the time because the Judge has learned of the big automobile deal ; but when he receives a reply from his wife he is so overjoyed that he forgives Andy, and pays the outstanding instalment of eight dollars.

Betsy rescues Andy from the dilemma of too many girls by going with him to the big dance. Betsy, with her singing and an unusual gown sent by her mother from New York, is the belle of the Ball. Next day she straightens out some of his love entanglements. Mrs. Hardy returns from Canada with the news that her mother has completely recovered, and the family are happily united for the Christmas festive season.



“LISTEN, DARLING”

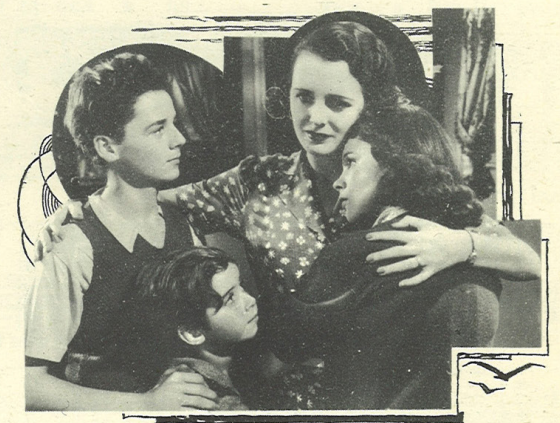
“Listen, Darling” is important because it brought together two talented young artists, Judy Garland and Freddie Bartholomew, to star in the same film.

The story revolves chiefly round the intrigues of Judy’s mother, Dottie Wingate (Mary Astor), a handsome young widow who has attracted the ardent affections of Mr. Drubbs (Gene Lockhart), the successful town Banker.

Although not in love with Drubbs, Dottie is willing to make the sacrifice and marry him, to make sure that her two children Pinkie (Judy Garland) and Billie (Scottie Beckett) receive a good education.

Pinkie sees through her mother’s plan, and is unwilling that she should do it. She gets together with her friend “Buzz” Mitchell (Freddie Bartholomew), and they evolve a plan to legally kidnap the mother. With the assistance of a benevolent Uncle Joe (Charley Grapewin) they acquire a Trailer Caravan, and induce Dottie to go on vacation with them. Locking the trailer door they go far into the country. Pinkie’s mother is furious ; but relents when she knows the reason.

To make amends, they do their best to find another and more eligible partner for Judy’s mother ; and finally meet with Richard Thurlow (Walter Pidgeon), who is also taking a camping vacation. There follow plenty of complications and misunderstandings between Dottie and Richard ; but eventually, with the aid of Pinkie and Buzz, everything is straightened out, and wedding bells and orange blossom make a happy climax.



Bonus: The Judy Garland Album



“THE WIZARD OF OZ”

As Dorothy in the fairy tale “The Wizard of Oz,” Judy played a part that had been endeared to her from childhood, and in which she realized a great ambition.

Dorothy lived with her uncle and aunt on a farm in Kansas. Her companions and friends were the farm

hands “Hunk,” Hickory,” and “Zeke,” and her pet dog Toto. The only disturbing factor in this pleasant village is a bad-tempered neighbour, Miss Gulch, who is intent on having Toto destroyed. On the excuse that she has been bitten by Toto she arrives armed with a sheriff’s order to take him away to be killed. Dorothy is helpless and heartbroken. The dog manages to escape, however, and returns. Dorothy resolves to run away and take her dog with her to save him.

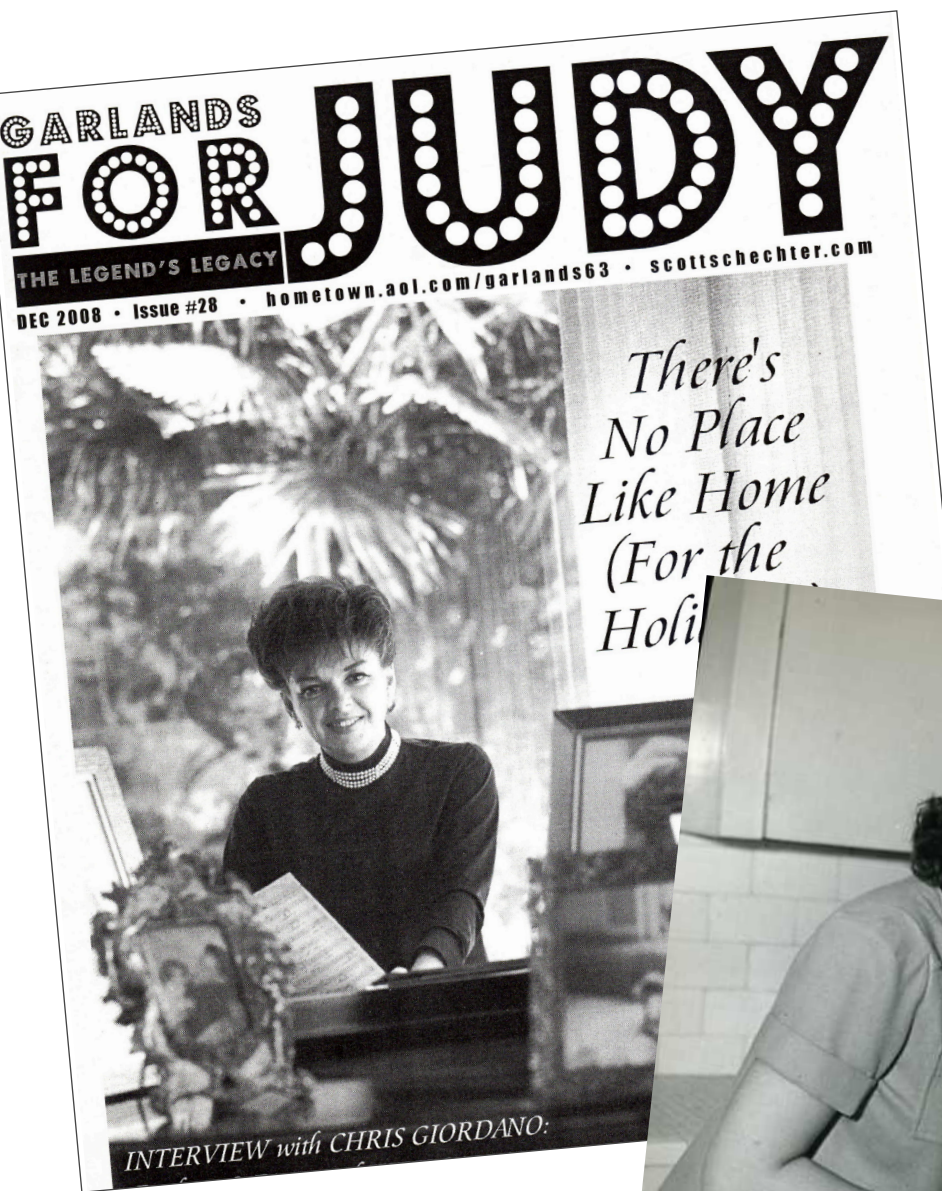
In the woods she meets Professor Marvel (Frank Morgan), a kind-hearted and itinerant fortune-teller and wagon show man. The Professor ingeniously gets Dorothy’s story, and, under the guise of telling her fortune by gazing into a crystal, induces her to return home.

As she nears the farm it is struck by a cyclone. She reaches her bedroom ; but a roaring wind hurls a window which strikes Dorothy on the head and injures her, and she falls on the bed. She sees horses and cows flying by, accompanied by Gulch on her bicycle, who suddenly takes the form of a Witch riding on a broomstick.

Dorothy finds herself in the beautiful land of the Munchkins. There she meets the scarecrow, strikingly like “Hunk” (Ray Bolger), who needs a brain : the tin woodman, resembling “Hickory” (Jack Haley), who needs a heart : and the cowardly lion, very much like “Zeke” (Bert Lahr), who wants courage. They decide to journey together to find the Emerald City, the home of the Wonderful Wizard of Oz. Despite the machinations of the wicked Witch they gain access to his castle, and he, curiously enough, bears a striking likeness to Professor Marvel.

The Wizard eventually grants all their requests, and Dorothy feels that it is time to return to her home in Kansas. By clicking her heels and repeating three times “There’s no place like home” Dorothy wakes, to find herself in bed surrounded by the anxious faces of her aunt, uncle, “Hunk,” “Zeke,” and “Hickory,” with Professor Marvel looking in at the window.





There's No Place Like Home (For The Holidays)

by Randy Henderson

Memories of Garland bring contradictory messages on the subject of home. Her last years were unrooted, unstable, so much so that Ray Bolger eulogized her by saying sympathetically, "she never really had a home." At the same time, her film images is rooted in home and family. Both "The Wizard of Oz" and "Meet Me In St. Louis," arguable two of her most iconic and remembered movies, enshrine the theme of home above all things, and in most of her other pictures she is seldom far from the homey feeling so romanticized by MGM during the war years.

The real Judy Garland lived in many beautiful homes and apartments throughout her career, and we thought it would be fun to share some of them with you during this holiday season, when home often means even more to us. The following is not meant to be the definitive list, but will hopefully include most of her homes ... in which she spent many Christmases, and the most family times.



Flashback: Garlands for Judy - December 2008

Grand Rapids

As we all know, Frances Gumm was born in 1922 in Grand Rapids, Minnesota. Although she only lived in this home in her earliest years, memories of it, especially in winter, stayed with her always. (That house - at the corner of Second and Fourth Streets - has been completely restored, and is now a major part of the Judy Garland Museum's tourist attraction, in Grand Rapids.) In 1926, the Gumm family made a first, testing-the-waters visit to California, working their way west from Minnesota.



Frank Gumm and friend in front of the Grand Rapids home, circa late 1910s.
Photo provided by Mike Siewert

St. Moritz Hollywood

Though it hardly qualifies as a real home, the still-standing St. Moritz Hotel on Sunset Blvd. in Hollywood housed the Gumm family during that first trip. The Lost Angeles trip was a success and so the family returned to Grand Rapids and, in October, 1926, made their goodbyes for a permanent relocation to Los Angeles.

Flashback: Garlands for Judy - December 2008



Atwater

The family settled for about six months at 3154 Glen Manor, in the small town of Atwater near Glendale, California. They most likely spent Christmas of 1926 here. Although Ethel Gumm found theatrical prospects for her children so near the movie capital, Frank Gumm was not so fortunate.



Lancaster

In March of 1927, the family moved to 1207 Cedar Avenue [the address was 1211 when the family lived there, currently it's 44665 Cedar Ave] in the desert town of Lancaster, where Frank had leased the Valley Theater, settling down in Lancaster, they would move to another, larger Lancaster home at Cedar and Newgrove in 1931. (There is currently some grassroots work ongoing to perhaps purchase/restore the Lancaster homes to be utilized as a tourist attraction and homage, similar to Grand Rapids.)



Flashback: Garlands for Judy - December 2008

Silverlake

In July 1933, a combination of factors including Frances' growing professional success and her parents' growing estrangement caused Ethel and the girls to return to the Silverlake area of Los Angeles, settling first at 2605 Ivanhoe (below left) and moving on in early 1934 to a home just a block away, at 1726 Lakeview Terrace East (below right). Frank and Ethel were unofficially separated at this time, with Frank still attempting to run the theater in Lancaster.

Frances/Judy continued to build a reputation in Los Angeles show business. The family again moved in April of 1935, to 842 No. Mariposa in Hollywood. An apartment building is on the site today, very near the Hollywood Freeway; it was undoubtedly a pleasant neighborhood in the 30's, close to the original 20th Century-Fox Studio on Sunset and Western.

By this time Frank Gumm had lost the lease on the Valley Theater and was back with the family on Mariposa. It was from this home that Frank took his daughter, now Judy Garland, to her MGM audition. Unfortunately, he passed away in November, 1935, just two months later.



Flashback: Garlands for Judy - December 2008



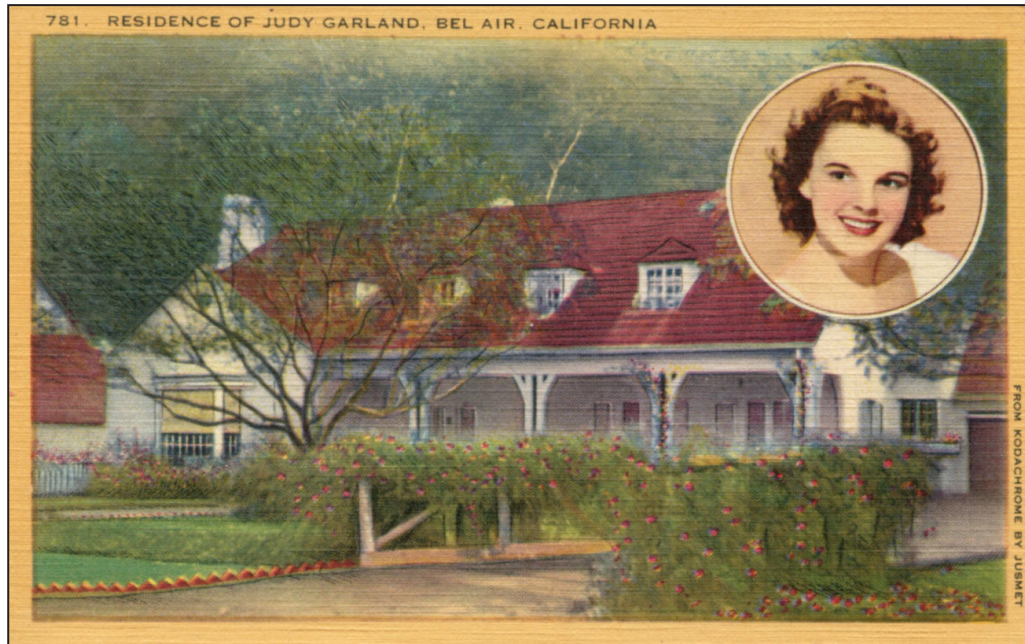
Hollywood

Early in 1936, the new MGM contractee, her widowed mother and sister Jimmie (Susie had married) moved to 180 South McCadden Place (above) in Hollywood, still a handsome home today.

Neighbors in 2008 are completely aware that Judy Garland once lived there. Interestingly, the house is next door to the home used as the exterior of the Jane and Blanche Hudson house in "Whatever Happened to Baby Jane" (right).



Flashback: Garlands for Judy - December 2008



West L.A.

Between 1936 and 1939, Judy Garland became a true movie star. With Jimmie also now married, Judy had a large home built for herself and Ethel, [in 1938], at 123 Stone Canyon Road in West Los Angeles [Bel-Air]. Most of the Garland biographies describe the teen parties and good times Judy shared at Stone Canyon with her friends in the movie business. The accompanying photo shows longtime Garland fan Wayne Martin standing in front of the Stone Canyon home in 1986. Judy would leave the Stone Canyon home when she married David Rose in 1941, returning to live with her mother after the couple divorced.

NOTE: The property was recently put on the market for \$7.1 million by philanthropist Stephanie Booth Murray. Read about it here: <http://la.curbed.com>



Flashback: Garlands for Judy - December 2008



Flashback: Garlands for Judy - December 2008



Bel-Air

Judy and husband David Rose lived at 10693 Chalon Road, where they posed for photos for Architectural Digest magazine. For images of how it looks today, on the inside, check out this link: www.hiltonhyland.com



David Rose had a passion for model trains as shown here with one of his trains on the property in Bel-Air.



Flashback: Garlands for Judy - December 2008



More photos from the Architectural Digest photo shoot.

Flashback: Garlands for Judy - December 2008



All except the bottom right photo are also from the Architectural Digest photo shoot.

Flashback: Garlands for Judy - December 2008

Beverly Hills

When Judy married Vincente Minnelli, she moved into his pink stucco home at 8850 Evanview Drive. The home was remodeled, enlarging the kitchen, Judy's dressing room, and adding a nursery, at a cost of \$70,000. This house was just recently put up for sale, and was later owned by Sammy Davis, Jr. according to the news from this summer. (The Minnellis and daughter Liza would also reside at 121 South Beverly Drive in Beverly Hills.) During rocky times in the Minnelli marriage, Judy would have several residences, including a house at 10000 Sunset Blvd., where she lived alone, with friends like Dorothy Ponedel for company.



Screenshot from rare home movie footage of Judy with her mom, Ethel, outside the home at 8850 Evanview Drive. Provided by Mike Siewert.



Judy and Liza

Flashback: Garlands for Judy - December 2008

Holmby Hills

It would be 1953 before Judy again set down family roots, at 144 South Mapleton Drive (right) in the Holmby Hills area near Beverly Hills. Though often on the road, this would be the Luft family's home base for the next seven years until a restorative relocation to England in the summer of 1960. Judy would often speak about living permanently in London, but was never able to until the last months of her life.



Neighbor Lauren Bacall (in car) pays a visit to the Lufts (Lorna, Sid, Liza, Judy, and Joey)



Liza and Lorna

Flashback: Garlands for Judy - December 2008



The Garland "Just Pow" years of 1961 through early 1963 found her living briefly at The Dakota in NYC, in Hyannis Port, and Scarsdale, where the Luft family Christmas tape was recorded (as described in the Gerald Frank book). In 1962 she would separate again from Luft, make what would be her last film in England, and ultimately find her way back to Los Angeles for the "Great Garland Gamble" of her television series.

There would be a June 8th, 1963 housewarming at her new Brentwood home on 129 Rockingham Avenue, in the Brentwood section of West Los Angeles, just south of Sunset Blvd.

Sid Luft was in attendance, but they were soon separated for the final time. With Sid gone, Judy lived at Rockingham with her two youngest children throughout the series, and her later marriage to Mark Herron. When the



house was ultimately sold in an attempt to repay back taxes in June, 1967, she lost the last real home she would know.

The great Judy Garland became something of a vagabond after that, essentially gone from California for good and bouncing between New York (first a brownstone at 8

East 63rd Street that Group Five rented for her - that belonged to a Dr. Murray Banks - then later at the Hotel Stanhope, and the St. Moritz), followed by Boston (a \$265 per month 3 1/2 room apartment at the Prudential Center's Fairfield building, #12J, rented for the fall of 1968). Her last Christmas season was spent in a flurry of television appearances.

These photos taken in 1965 at Judy's Brentwood residence show her at her most serene and lovely.

Flashback: Garlands for Judy - December 2008

London

In February, 1969, she steeled into what would be her final home, at 4 Cadogan Lane in London.

Cadogan Lane was a far humbler, more modest residence than she had lived in at earlier times in her life (consisting of six small rooms on two floors; the front door led directly into the living room, which was next to the small bathroom, followed by a dining room and kitchen; the master bedroom upstairs was directly above the living room; also upstairs were two small bedrooms, one for Judy's dressing room, the other as Dean's den; a large bathroom was across the master bedroom, through the hall). She was living apart from her children at this time, but there is some consolation in knowing that Judy Garland died with her own roof over her head, in poor health, but reportedly at a calm and pensive period in her life, in a town she always found it "lovely" to return to.

God bless her memory, and
Happy Holidays to everyone.



Snapshots of Judy and Mickey Deans in front of the cottages and strolling down Cadogan Lane.



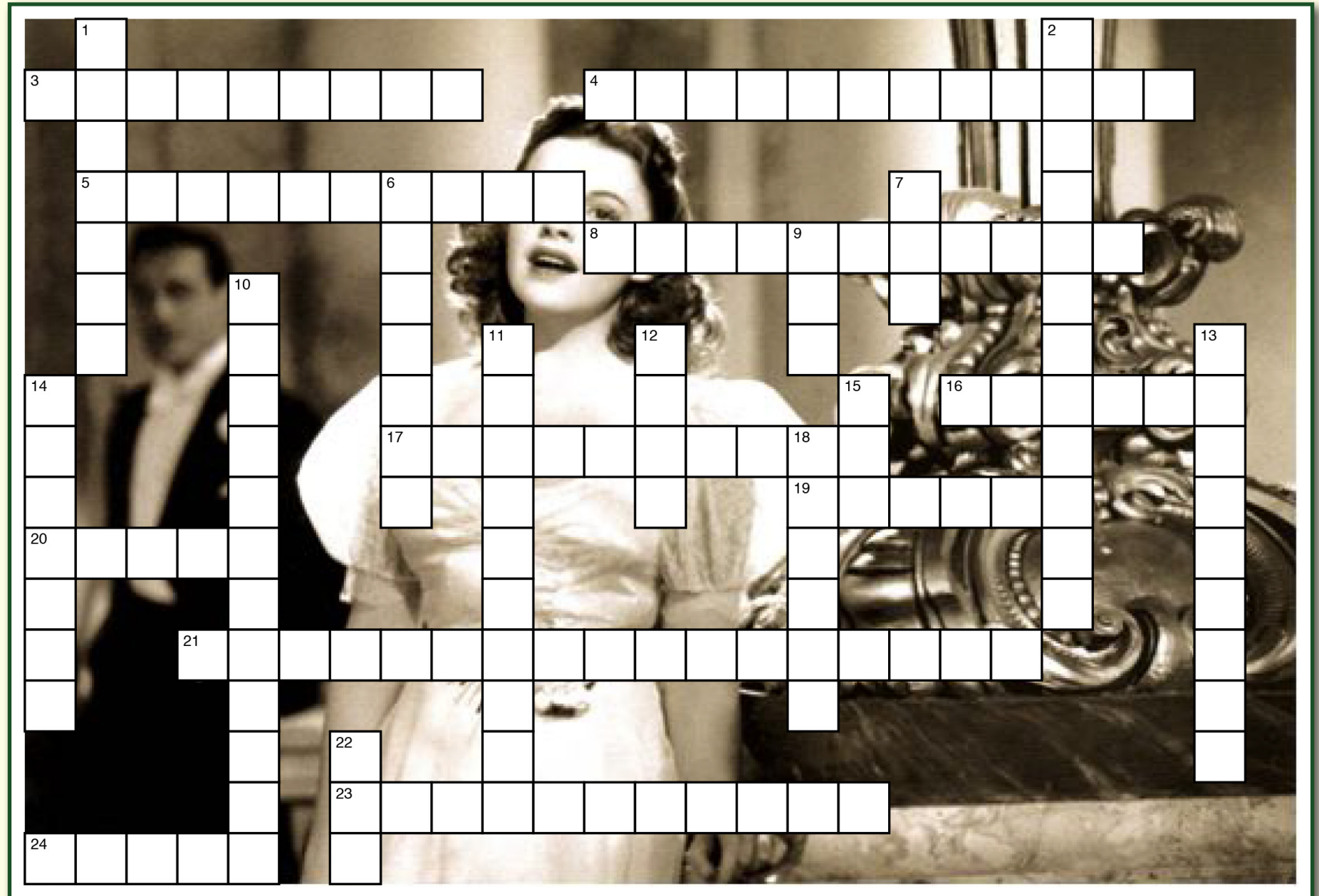
Fun Stuff - A Year In The Life: 1940 - Crossword

Across

3. Judy's first crush (2 words)
4. Blockbuster film Judy worked on in 1940 (2 words)
5. _____ Magazine
8. He wrote the music to Judy's Oscar winning song (2 words)
16. Nellie's Maiden Name
17. The _____ International Exposition (2 words)
19. Mary
20. She's just wild about this guy
21. Judy recorded this single on April 10, 1940 (3 words)
23. Deleted from "Andy Hardy Meets Debutante" (3 words)
24. Judy won this in 1940

Down

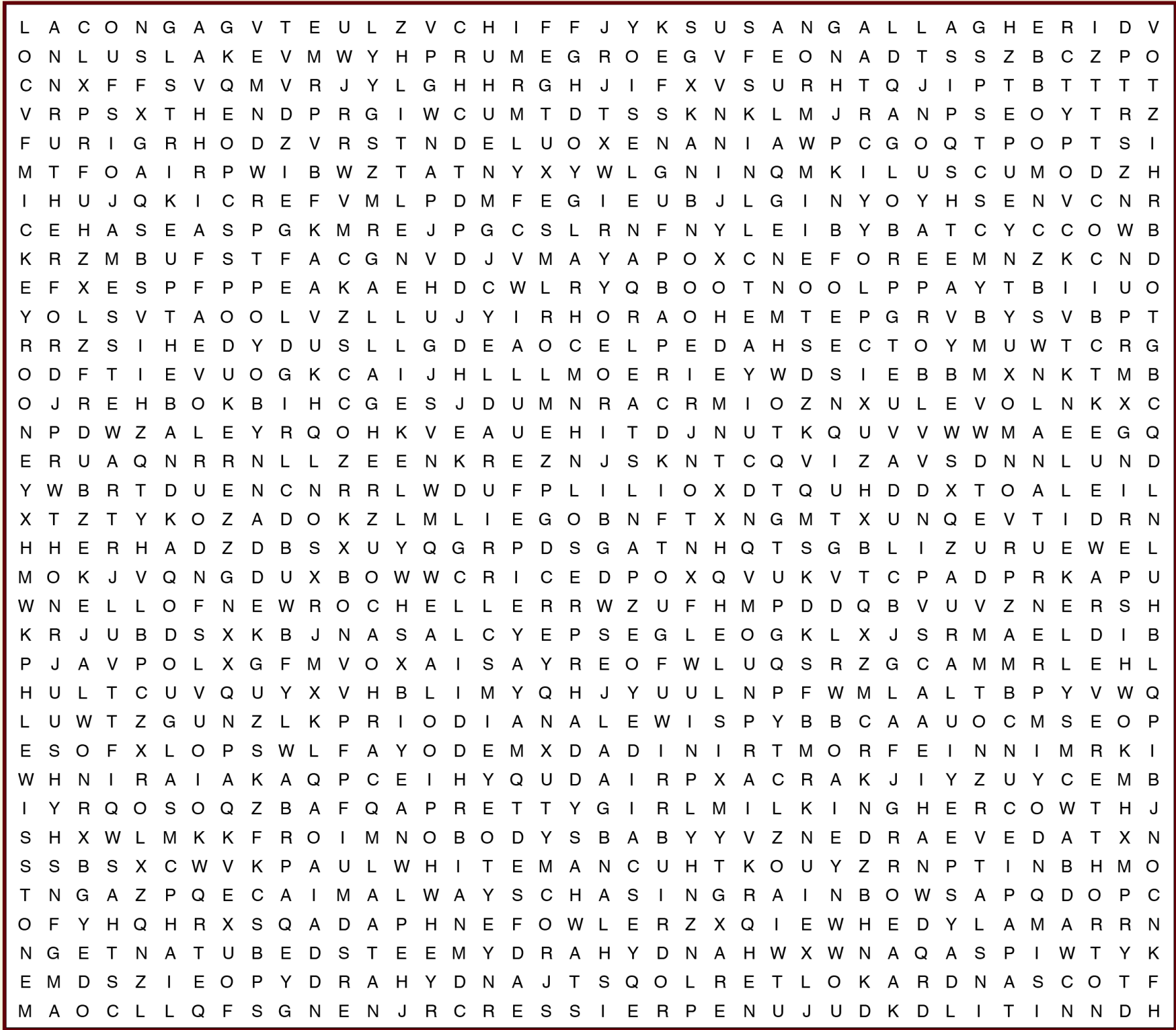
1. Sort-of Spanish song (3 words)
2. Frequent co-star (2 words)
6. Judy pre-recorded this on June 27, 1940 (2 words)
7. Judy's life story is
9. Soap brand
10. He and Judy had a great "friendship" (2 words)
11. Short in tribute (2 words)
12. Mugsy
13. He met a Deb (2 words)
14. The Pepsodent Show starring (2 words)
15. He's on the air
18. "All The _____ You Are
22. They had files on Judy



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Fun Stuff - "Films of 1940" - Word Search



- | | |
|----------------------------|--------------------|
| ZIEGFELD GIRL | CECILIA PARKER |
| ANDY HARDY MEETS | FAY HOLDEN |
| DEBUTANTE | ANN RUTHERFORD |
| STRIKE UP THE BAND | ALONE |
| LITTLE NELLIE KELLY | JAMES STEWART |
| A PRETTY GIRL | HEDY LAMARR |
| MILKING HER COW | LANA TURNER |
| BUDS WONT BUD | TONY MARTIN |
| MICKEY ROONEY | MINNIE FROM |
| DOUGLAS MCPHAIL | TRINIDAD |
| DANNY BOY | JACKIE COOPER |
| SINGIN IN THE RAIN | EDWARD EVERETT |
| CHARLES WINNINGER | HORTON |
| GEORGE MURPHY | EVE ARDEN |
| OUR LOVE AFFAIR | WE MUST HAVE MUSIC |
| PAUL WHITEMAN | MR GALLAGHER |
| JUNE PREISSER | WHISPERING |
| LARRY NUNN | SUSAN GALLAGHER |
| LA CONGA | NELLIE KELLY |
| DRUMMER BOY | BETSY BOOTH |
| NOBODY | ANDY HARDY |
| NELL OF NEW | POLLY BENEDICT |
| ROCHELLE | DAPHNE FOWLER |
| LEWIS STONE | SHEILA REGAN |
| IM NOBODYS BABY | SANDRA KOLTER |
| DIANA LEWIS | |
| ALL I DO IS DREAM OF YOU | |
| YOU STEPPED OUT OF A DREAM | |
| IM ALWAYS CHASING RAINBOWS | |

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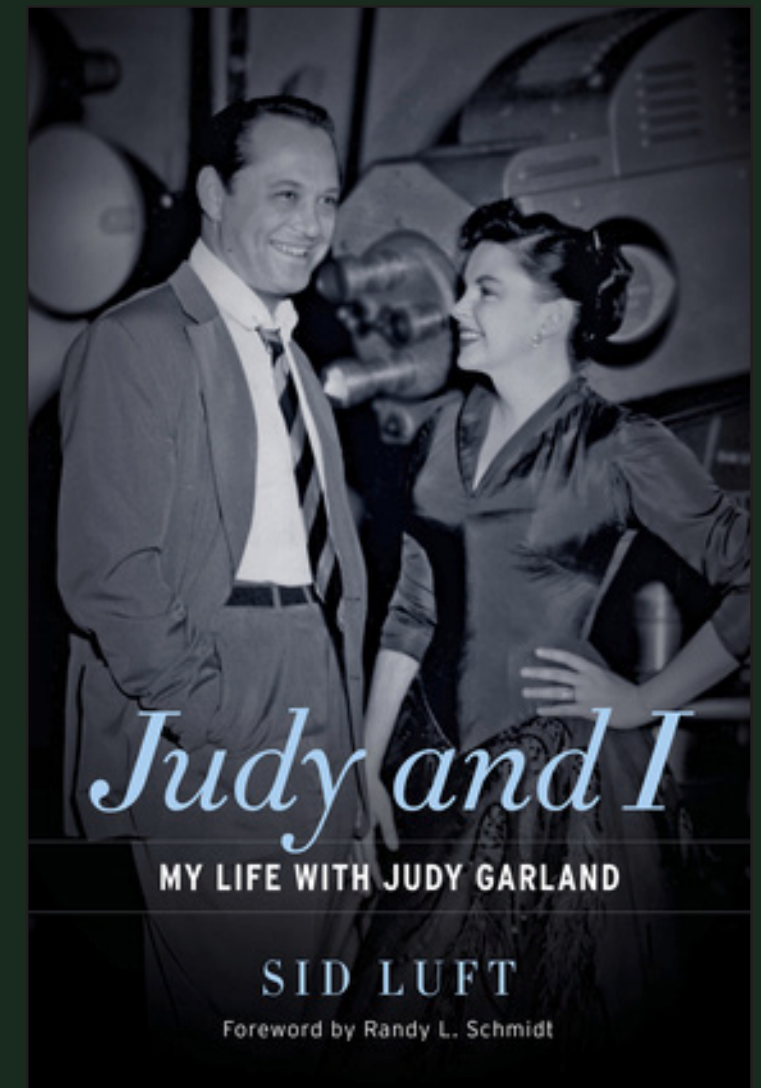
Coming in 2017

At long last, Sid Luft's story as told by Sid. Culled by son Joe Luft from the papers he wrote in the hopes of publishing his autobiography, this new book, due out in early 2017, is sure to be a fascinating read.

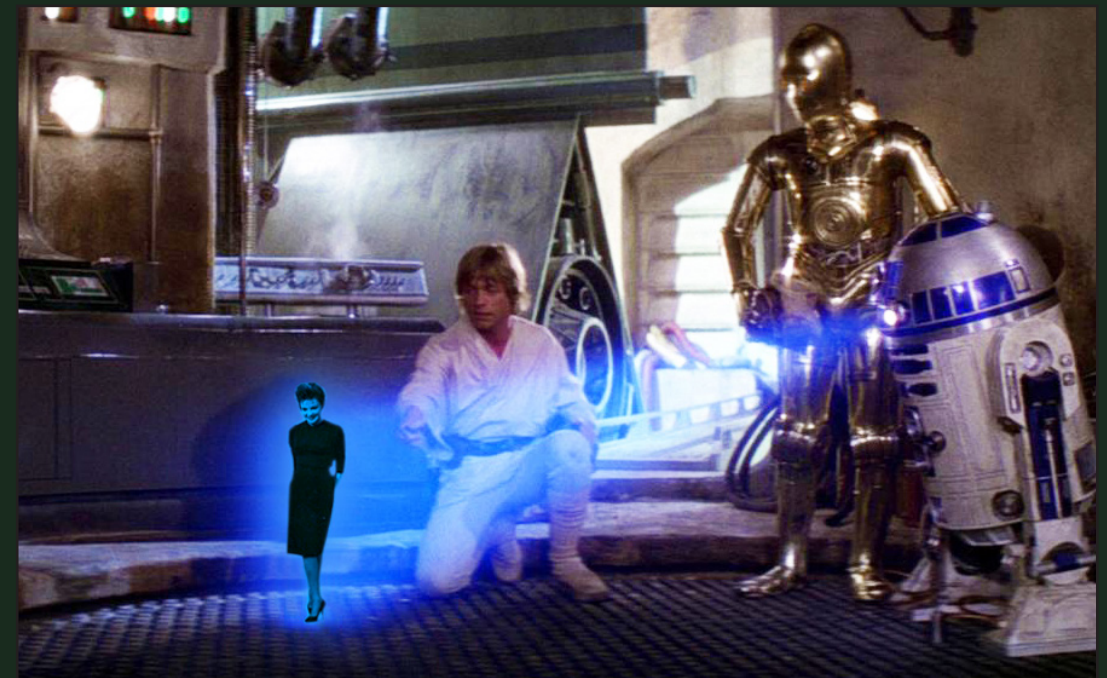
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"Judy Garland - Classic Duets" is a new 4-CD set coming in 2017 featuring 14 new to CD tracks. Details will be posted at JudyGarlandNews.com as they become available.



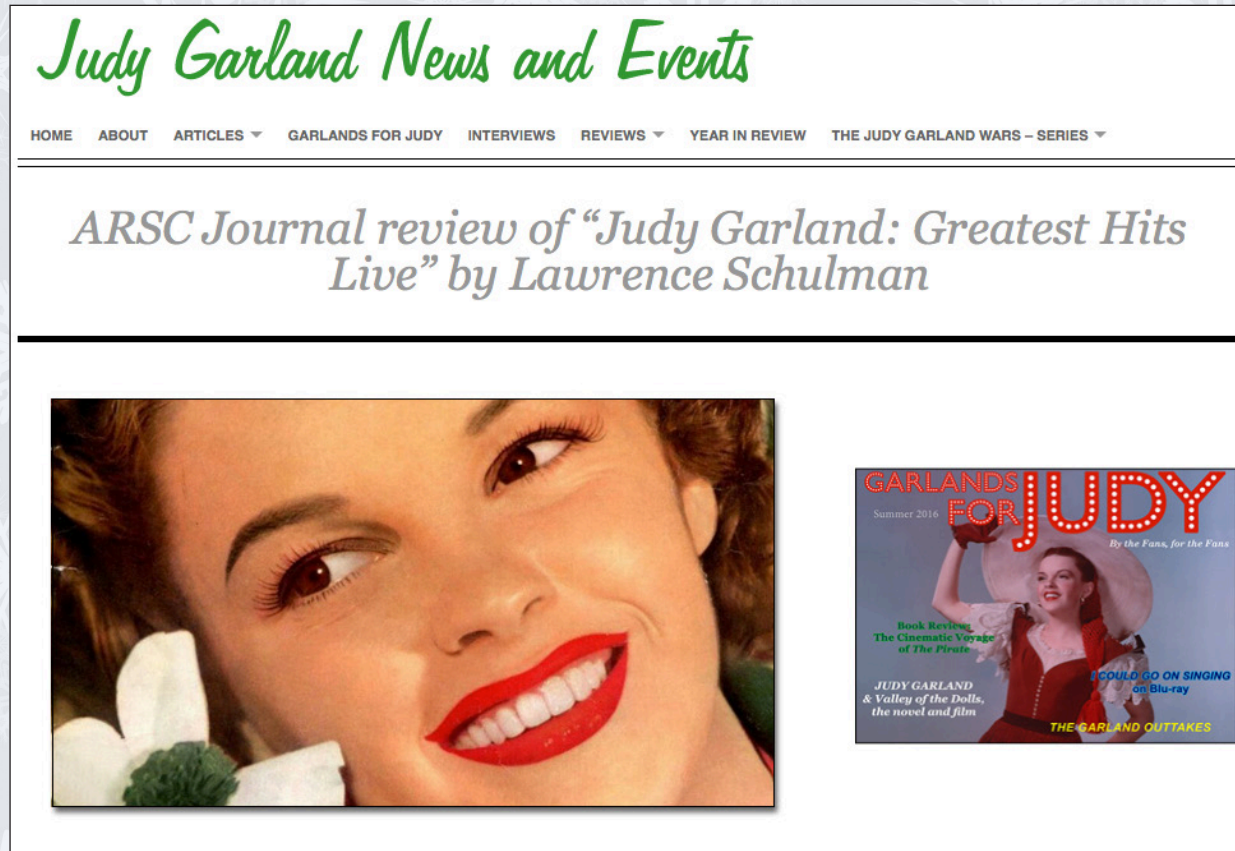
Also in 2017: Hologram USA is bringing Judy back to the stage via their hologram technology. The company's CEO, Alki David, has explained: "It will be a one-hour attraction in the style of a Broadway show. There will be a lot of narrative and a lot of music." The show will use clips from Judy's series "The Judy Garland Show" - but not *Star Wars* as shown in the image at right!



Thank you!

A huge thanks to the following folks (and groups) who are always so supportive of The Judy Room!
If I missed anyone, my apologies.

Aaron Pacentine
Bernie Slokov
Bobby Waters
Brian Stamp
Bruce Jasman
David Alp
Dewey Mee
D.J. Schaefer
Doug Brogan
Fred Hough
Jay Scarfone
James O'Leary
John Haley
JSP Records
Julius Mahoney
Kurt Raymond
Lawrence Schulman
Les Pack
Liza Minnelli
Michael Siewert
Michelle Russell
Meg Myers
Peter Mac
Randy Henderson
Randy Schmidt
Raphael Geroni
Rob Feeney
Sara Maraffino
Sharon Ray
Stan Heck
Steve & Rick
Warner Home Video
WordPress



The members of
The Judy Room's Facebook Group

The members of
The Judy Room's Facebook Page

And, of course,
JUDY GARLAND

